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A Study of the Internal and External Methods of Character Development in Acting as Exemplified by Text Books

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A STUDY OF THE INTERNAL AND EXTERNAL METHODS OF
CHARACTER DEVELOPMENT IN ACTING
AS EXEMPLIFIED BY TEXT BOOKS

BY

BRUCE ALLEN LORANGE

A thesis submitted
in partial fulfillment of the requirements for the
degree of Master of Arts, major in
Speech, South Dakota
State University

1968

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CHARACTER DEVELOPMENT IN ACTING
AS EXEMPLIFIED BY TEXT BOOKS

This thesis is approved as a creditable and independent investigation by a candidate for the degree, Master of Arts, and is acceptable as meeting the thesis requirements for this degree, but without implying that the conclusions reached by the candidate are necessarily the conclusions of the major department.

✓ / Thesis Adviser

Date

✓ / Head, Speech Department

Date

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CHAPTER I

INTRODUCTION

Historical Origin

Around the middle of the 18th century, many questions and heated debates arose among actors, directors, and philosophers on acting, as to what method the actor should use in developing and portraying his character on the stage. This debate has not yet been resolved and many of the questions asked in the 18th century are the same as those still asked today, such as:

- Must an actor have experienced an emotion to portray it?
- Will the actor portray the emotion better if he actually renews the feeling every time he plays it?
- Shall acting be far removed from life, or as close to it as possible?
- Should the actor observe nature to imitate it, or should he observe nature to stimulate his own inner resources?

This continuing debate was initially sparked by the famed English actor of the 18th century, David Garrick. Garrick ushered in a new style of acting directly opposed to an earlier acting tradition, which required actors and actresses to intone their speeches in a deliberate monotone and in statuesque poses.¹ "Garrick brought variety back to acting; his characters differed from one another, and he actually responded to what was happening on the stage around him."² This was a definite break with earlier tradition.

As a result of his interest in and observations of Garrick's results as an actor, the Frenchman Denis Diderot developed a paradox

of acting. This paradox he set down in a book entitled The Paradox of Acting which is "perhaps the most controversial book ever written on the subject."³ Diderot had noted that Garrick achieved his startling and moving effects entirely by technique, planning every movement and response. Thus, influenced by this observation, he developed the paradox, in which his major contention was that the actor should never "feel his role."⁴ In the words of the contemporary actor, Raymond Massey, we find a follower of the Diderot paradox. "If the actor allows his emotion to dominate the performance, he will lose all unity, all power of reproducing the character . . . personally I have not felt the part before an audience in twenty years."⁵

The most famous defender of Diderot's paradox was Constant Coquelin (1841-1909), a French actor for whom Edmond Rostand wrote Cyrano de Bergerac.⁶ Coquelin contends that--

The actor should remain master of himself. Even when the public, carried away by his action conceives him to be abandoned to his passion, he should be able to see what he is doing, to judge his effects, and to control himself. He should never feel the shadow of the sentiments to which he is giving expression at the very instant that he is representing them with the utmost power and truth.⁷

The most eloquent rebuttal (to Diderot and Coquelin) came from the greatest of Italian actors, Tommaso Salvini. Salvini projected such vitality and energy in his performances that fellow actors as well as audiences were deeply moved. Salvini's acting was an important factor in stimulating Constantin Stanislavsky to develop his well-known system of acting. Salvini firmly believed that the actor must feel a role in order to move his audience.⁸

Sarah Bernhardt was a professed follower of this school of acting.

In her own words--

If he does not really feel the anguish of the betrayed lover or of the dishonored father, if he does not temporarily escape from the dullness of his existence in order to throw himself wholeheartedly into the most acute crises, he will move nobody. How can he convince another of his emotion, of the sincerity of the passion, if he is unable to convince himself to the point of actually becoming the character that he has to impersonate.⁹

Just as the Frenchman, Diderot, was influenced by the English actor Garrick to propose his paradox of acting, so the Russian, Stanislavsky (founder of the Moscow Art Theatre in 1898), was influenced by the Italian, Salvini, to set down his system of acting.

This Stanislavsky system, or "method" as it is frequently referred to, is expounded in his book An Actor Prepares. It is diametrically opposed to the paradox of Diderot's. Whereas Diderot claims true feeling to be the downfall of the actor, Stanislavsky claims true feeling to be a necessity for the actor.

In Stanislavsky's concept of creative acting, it is essential that the actor live the part every moment and every time he acts it. . . . He wants the actor to identify as completely as possible with the created character. The actor must live the part and "fit his own human qualities to the life of this other person and thus create the inner life of a human spirit."¹⁰

Thus, since 1830 (publication date of The Paradox of Acting), this debate involving which approach to acting is superior has been continued. Although there were, are and probably will be many who are "middle of the roaders," who extract elements from each of the approaches, there are basically two schools of acting advocating two different approaches to character development in acting.

The writer has chosen to term the two opposing schools of acting Internal and External because the terms seem to be more inclusive than any others. However, it should be noted that numerous

terms have come to be bandied about in reference to the two different methods of approach. But whether representational or presentational, psychological or mechanical, organic or functional, emotional or anti-emotional, creative or interpretive, each of these terms may be fundamentally related back to the terms Internal or External. Regardless of the terms used, the debate continues. "Accusations are hurled back and forth by both camps. The presentational (external) actor is accused of being external, shallow, and empty inside. The representational (internal) actor is charged with boring his audience with an excess of realistic trivia."11

Method of Research

The research will be in the form of analytical studies of the internal and external methods of approach to character development in acting as exemplified by text books.

Sources of Material

The writer has chosen to limit the source material to text books for two reasons: First, the writer feels that by limiting source material to only text books a more complete compilation of the various principles concerning character development in acting will result. Secondly, the writer believes that such a limitation will be more advantageous to the student actor, since it will provide clearer and more complete views for comparison purposes than could be obtained by including magazine articles, personal interviews, and the like.

The texts to be considered in the analysis of the internal method of approach to character development in acting are the following:

Boleslavsky, Richard. Acting--The First Six Lessons
Bridge, William H. Actor in the Making
Irving, Henry. The Drama
McGraw, Charles. Acting is Believing
Rockwood, Jerome. The Craftsman of Dionysus
Stanislavsky, Constantin. An Actor Prepares

The texts to be considered in the analysis of the external method of approach to character development in acting are the following:

Archer, William. Masks or Faces¹²
Bosworth, Halliam. Technique in Dramatic Art
Coquelin, Constant. The Art of the Actor
Diderot, Denis. The Paradox of Acting
Franklin, Miriam. Rehearsal
Petersen, Lorenz K. Psychology of Acting

After careful consideration, these specific texts were chosen because the writer felt they best exemplified the principles of the internal and external methods of approach to character development in acting.

Subjects Within the Analyses

The writer has taken the various areas or subjects which are treated by the different texts and arbitrarily allotted to them a name or subheading which most inclusively defines their general area of concern. Only those subjects which have direct relation to character development in acting are considered.

The subjects considered in the internal method of character development in acting are as follows:

Preparation
 Action, Gesture, and Purpose
 Imagination
 Concentration
 Units, Objectives, and Motives (Guides for the Actor)
 Feeling a Sense of Truth
 Emotion
 Feeling and Sensibility
 Communion With and Adjusting or Relating To Other Actors
 Observation
 Impromptu Technique
 Technical Skills
 Characterization

The subjects considered in the external method of character development in acting are as follows:

Preparation
 Action
 Emotion
 Feeling
 Seeming and Being
 Imitation
 Nature
 Technical Skills (Style)

Subject and Textual Order in the Analyses

Subject Order

The order of the subjects covered in the analyses is the same as listed above. The reason for the particular order is arbitrary on the part of the writer and is in no way intended to illustrate their order of importance. The prevailing subject order was arrived at because it most closely illustrates the order of treatment implemented by the individual texts.

Textual Order

Since each of the texts considered in the analyses seems

relatively contemporary, their order in the analyses is unimportant and arbitrary on the part of the writer. Generally the prevailing textual order is such that the author who gives the most inclusive treatment to a specific subject within the analyses of that subject is the one which is noted first. Such an order was chosen to afford the reader a more complete and comprehensive foundation on the specific subject to begin with, so that looking back and making comparison could be accomplished with greater ease on the part of the reader.

Purpose of Research

The Analyses

The prime objectives of the analyses are twofold. First, to extract those statements and ideas of the texts, within the subject being analyzed, which will give the reader a fundamental insight into the principal propositions and contentions of the authors concerning the subjects being analyzed. The second principal objective of the analyses is to provide the reader with a sufficient amount of the authors' ideas and principles on the specific subjects in the analyses, so that the reader can make comparisons regarding different authors' treatment of similar material, within the same school of acting.

The Syntheses

Based on the analyses, the syntheses will consist of a series of generalized statements about each of the subjects analyzed.

Each of these general or synthetic statements about the analyzed subjects will encompass the general propositions of each of the texts dealing with the subject.

The purpose of the syntheses is to provide the reader with an insight into the over-all nature and function, in character development, of the individual subjects analyzed.

The Conclusions

Based on the syntheses of the internal and external methods of approach to character development in acting, the writer will formulate further generalized and inclusive statements.

The purpose of these general and conclusive statements is to reveal in as concise and complete a manner as possible what is proposed by the internal and external methods of approach to character development in acting as exemplified by selected text books. The ultimate purpose of the conclusions is to provide the student actor with practicable, concise, and inclusive definitions of the internal and external methods of approach to character development in acting as exemplified by text books.

Footnote Procedure

Since essentially all the footnoted material is in the two analyses and since each of the authors and texts referred to is clearly indicated by the subheadings within the analyses, the footnote references will immediately follow the chapter in which they appear.

FOOTNOTES

¹Stanley Kahan, Introduction to Acting (New York and Burlington: Harcourt, Brace and World, Inc., 1962), p. 31.

²Ibid., p. 32.

³Ibid., p. 33.

⁴Ibid., p. 34.

⁵Ibid., p. 10, Quoting Raymond Massey, Bernard Sobel (ed.), The New Theatre Handbook and Digest of Plays (London: Crown Publishers, Inc., 1959).

⁶Ibid., p. 34.

⁷Ibid., p. 36, Quoting Constant Coquelin, "Acting and Actors," Harpers New Monthly Magazine, May, 1887, pp. 891-909.

⁸Ibid.

⁹Ibid., p. 9, Quoting Sarah Bernhardt, The Art of the Theatre (London: G. Blexx, Ltd., 1924), p. 104.

¹⁰Philip Weissman, Creativity in the Theatre (New York and London: Basic Books, Inc., 1965), pp. 224-226.

¹¹Jerome Rockwood, The Craftsman of Dionysus (New York: Scott, Foresman and Co., 1966), p. 4.

¹²Although specific material from Archer's text is not quoted directly or indirectly in the analysis of the external method, the text was read by the writer for a clearer understanding of the contentions in Diderot's text The Paradox of Acting. William Archer's text Masks or Faces is written almost entirely in reference to Diderot's text and certain exemplifications of the latter's principles were obtained. It is, then, for this reason that Archer's text warrants inclusion with the other texts utilized for the analysis of the external method.

CHAPTER II

ANALYSIS OF THE INTERNAL METHOD

Preparation

Much consideration is given by the various texts as to the specific and general preparations needed before an actor should attempt to portray a finished and truthful character on the stage.

The preparation material dealt with in this section does not necessarily end after one character development is completed. Many of the preparatory steps noted are processes which the earnest actor will need to repeat, study, and concentrate on throughout his period of devotion however long or short a time that may be.

Charles McGraw--Acting is Believing

Charles McGraw notes that in the beginning the actor must devote much time to research and discover what the dramatist intends the character to be. "In beginning his study the actor should keep in mind the basic questions: What primarily does the character want and what is he willing to do to get it?"¹ The author contends that within these answers lies the key to the character.

The author next proposes that after the actor knows what his character wants he must find a name for the motivational force which designates a desire true to the author's intention. This motivational force "must also stimulate the actor to action and must arouse in the actor a real desire to accomplish his aims."² It must also

be a statement of "a specific desire which the character can attempt to accomplish through action."³

In the preliminary preparation of the role the actor must be extremely concerned with what the character does, what the character says, what other characters in the play say about him, what actions are suggested in the character's lines, and what comments or descriptions are offered about him.⁴ The author continues to explain that--

The best approach to character development is to take that scene or sequence of physical actions in which the actor can most easily believe the behavior of the character, and then relate them to the character's motivating desire. . . . Finding, one by one, the numerous intentions which taken together constitute the part is one of the most important steps in preparing a role.⁵

McGraw believes that "the actor must relate his performance to the entire play and production."⁶ The author continues and explains that the play's singular meaning, which is the overall purpose, is discovered by uncovering the author's basic purpose as it is revealed in the play itself and that this main theme of the play or the super objective of the entire play must be firmly fixed in the mind of the actor. Quoting Stanislavsky, McGraw says that "it must be the fountainhead of the actor's artistic creation."⁷

Henry Irving--The Drama

Henry Irving in his text entitled The Drama notes that--

Independent study is of enormous importance. Without it the mind is apt to take its stamp from the first favorable impression it receives and to fall into a servile dependence upon traditions, which robbed of the spirit that created them are apt to be purely mischievous.⁸

The text explains that the actor must be moved by an inner impulse and not merely adopt a certain attitude or vocal tone during preparation.⁹

Concerning the passion of tragedy and the geniality of comedy Irving notes: "These are the supreme elements of the actor's art, which cannot be taught by any system, however just, and to which all education is but tributary."¹⁰ Here Irving means that the actor must constantly be cultivating his perceptions of life around him and of all the arts.¹¹ In conclusion Irving proposes that "it is the actor's part to represent, or interpret the ideas and emotions which the poet has created, and to do this he must at first have a full knowledge and understanding of them."¹²

Richard Boleslavsky--Acting--The First Six Lessons

Boleslavsky contends that there are three parts to the development of an actor: (1) Education of the body (gymnastics, dance, fencing, voice, make-up, pantomime). (2) Intellectual and cultural education (history, art, psychology). (3) Education and training of the soul.

The third kind of education is the most important factor of dramatic action. The work consists in the development of the following faculties: complete possession of all the five senses in various imaginable situations; development of a memory of feeling, memory of inspiration or penetration, memory of imagination, and last, a visual memory.¹³

Jerome Rockwood--The Craftsman of Dionysus

Jerome Rockwood explains that the time of preparation needed before stepping on the stage depends upon the amount of empathy the

actor has for the character he is playing and how quickly he is able to trigger his responses. "The actor should not try to think himself into a particular mood."¹⁴ He explains that the actor must ask himself what the character would be doing just before he steps on the stage. The actor may be thinking, for instance, how will his wife take the news, but he should not be trying to think himself into an emotion.¹⁵

Rockwood considers preparation under the main heading of the "Actor's Material." First of all he contends the actor must read the text many times looking for different things each time. "After the text has been read to the company, read it yourself making an outline of the facts, of the series of incidents, with special reference to what your character is doing in each scene, note where and when each scene takes place and so on."¹⁶ When you have decided on the theme of the play you must then find out how your character fits into the playwright's conception. "How does your character help illustrate the theme and why is the character necessary?"¹⁷ The following are some of the questions according to Rockwood which should be of prime importance to the actor as he reads the script:

- (1) What are you?
 - (2) What do you want?
 - (3) What do you do to get it?
 - (4) What is your relationship to the other characters (emotional and physical)?
 - (5) What do others say about you?
 - (6) What are your likes and dislikes?
 - (7) How do you explain yourself?
 - (8) What actions are implied by your lines?
 - (9) What are your beliefs and convictions?
- These will be the basics for your imaginative work.¹⁸

After the investigation of these questions the actor should read the play again and determine the objectives of each of the scenes asking some of the following questions: "(1) Where am I coming from? (2) What was I doing there? (3) Why have I come here? (4) Why did I leave? (5) What will I do here? (6) Who do I know here?"¹⁹

In conclusion Rockwood contends that--

It is the actor's task to create a whole character, and if the playwright offers only sixty percent, the actor must contribute the other forty percent. He goes to work with his imagination and fills in all the areas the author has left out. He infers things about his character from the facts at hand. The more we fill in, the fuller a life we create for ourselves. . . . The more we believe in our character the more new ideas we will have for portraying him.²⁰

Four texts, authored by McGraw, Irving, Boleslavsky, and Rockwood, in that order, have treated preparation. Initial and long-term preparing processes, needed by the actor, have been discussed by the various texts.

Action, Gesture, and Purpose

Although action is gesture and gesture is indeed action, specific reference is made to these subjects independently. Thus, they are separated in the heading. Because purpose, as will be noted, is a prerequisite to all action and gesture, it too warrants inclusion in this section.

Constantin Stanislavsky--An Actor Prepares

In Stanislavsky's text a chapter is devoted specifically to action. And numerous fundamentals concerning action, which exemplify

the author's conception of its role in character development, are given. Because most of the contentions are self-explanatory little clarification is necessary.

Everything that happens on stage must have a purpose.²¹

"Frequently physical immobility is the direct result of inner intensity, and it is these inner activities that are far more important artistically. The essence of art is not in its external forms but in its spiritual content."²² In other words, Stanislavsky explains that without inner feeling outward action is invalid.²³ Concerning action directed toward arousing feeling, Stanislavsky notes that--

On the stage there cannot be under any circumstances, action which is directed immediately at the arousing of a feeling for its own sake. . . . Never seek to be jealous, . . . or to suffer, for its own sake. All such feelings are the result of something that has gone before. Of the thing that goes before you should think as hard as you can. As for the result, it will produce itself.²⁴

Again concerning inner foundation and justification Stanislavsky explains that action without internal foundation will not hold the attention of the audience.²⁵ "All action in the theatre must have an inner justification, be logical, coherent, and real."²⁶

Although the subject of Stanislavsky's magic "if" will be exemplified later under the analysis of imagination, it is relevant at this point to briefly note its function as a tool for stimulating inner character activity.

The secret of the effect of "if" lies first of all in the fact that it does not use fear or force or make the artist do anything. On the contrary, it assures him through its honesty, and encourages him to have confidence in a supposed situation. It arouses an inner and real activity and does this by natural means. This important characteristic of "if" brings it close to one of the fundamentals of our school of acting--activity in creativeness and art.²⁷

To achieve the kinship which the author feels necessary between the actor and the person he is portraying, Stanislavsky proposes that the actor must--

Add some concrete detail which will fill out the play giving it point and absorbing action. The circumstances which are predicated on "if" are taken from sources near to your own feelings, and they have a powerful influence on the inner life of an actor. Once you have established this contact between your life and your part, you will feel that inner push or stimulus. We may conclude from this that "if" is also a stimulus to the creative subconscious. Besides it helps you to carry out another fundamental principle of our art: unconscious creativeness through conscious technique.²⁸

Stanislavsky further explains this principle by proposing that the actor find somewhere in himself a basic belief in the situation as "if" it were real, then an inner and real activity or belief will be aroused in the actor's portrayal of his character and he will be stimulated to action. In other words, through inner belief in the "if" of the situation, logical and justifiable action will result.²⁹

William Bridge--Actor in the Making

Bridge subscribes in part to the Delsartian technique of bodily movement which basically proposes that identical feeling states are generally expressed in identical physical patterns and movements. Consequently, effectiveness in expression will be dependent in part upon the exactness of the physical responses to the mental and emotional impulse.³⁰ However the author does explain that although no two persons' anger is expressed in an identical manner, it will contain constants which may be noted.

Throughout Bridge's chapter on "bodily expression" he is concerned with the different expressions and states of mind which may be communicated through the different positions and attitudes of the head (eyes, mouth, et cetera), torso, arms, feet, and legs. This chapter is mainly an exemplification of the Delsartian elements of bodily communication and throughout the author notes some of what he calls the "constants" in expression. However, the author departs from the Delsartian system in that his system, called the "Improvisational System," "results from within the actor, outward; and the Delsartian system from without only."³¹ Thus Bridge proposes that the different "constants" in bodily communication, and language of the head, torso, and arms are guide lines by which to judge the truthfulness of the purpose and the inner conviction.

We do not advise frequent attention to the attitudes of (head, arms, torso, and so on); the material should be used for verification. Through all this analysis of bodily attitudes and qualities, we must constantly keep before our minds the fact that the animating power is the mind. We must never divorce the mental impulse from the physical action.³²

Charles McGraw--Acting is Believing

Charles McGraw considers action quite thoroughly under numerous subheadings. First of all, under "Finding What Is In You," he proposes that an actor's actions are linked to his inner resources which is everything that he has seen, done, thought, and imagined. He is dependent upon these inner resources to tell him what actions to carry out and use.³³ "True to inner resources you must learn to believe your actions."³⁴ Concerning this belief, McGraw contends

that although the actor knows there is no actuality in the imagined life of the character he is portraying, he must maintain the attitude--"I will act as 'if' they were real."³⁵ McGraw continues to explain that answering the question "What If?" will aid the actor in believing the truth of his actions. If an actor begins to waiver in his belief he must discover new circumstances which will excite new actions and renew his belief.³⁶

Another subheading under action is "Finding a Purpose." Here the author states that "in addition to being logical and truthful, actions must also be purposeful."³⁷ The purpose, he explains, is called the intention and it, like action, is found by examining what the playwright gives us and our own experience.³⁸ It is important to find the right name for the intention and to state it in a form that compels us to execute the action.³⁹ As the intentions are crystalized it must be determined what the obstacle will be. The obstacle may be physical or psychological but it must be there. Without it there is no purpose and no play. The intention and the obstacle must stimulate the desire for accomplishment.⁴⁰

Henry Irving--The Drama

Henry Irving's concern with action is primarily in terms of gesture. Gesture "is more than anything else significant of the extent to which the actor has identified himself with the character he represents."⁴¹ "It is most important that an actor should learn that he is a figure in a picture, and that the least exaggeration destroys the harmony of composition."⁴² Irving continues to explain

that without purpose, action and gesture will lack truth and harmony.⁴³

Jerome Rockwood--The Craftsman of Dionysus

With reference to gesture the author notes that a few attempts have been made to organize the instruction of the actor. For instance, in 1838 Francois Delsarte, a French theoretician, attempted to reduce acting to scientific principles. "Gesture, Delsarte declared, was the agent of the soul; and the actor could imitate any emotion learning the proper gesture, for identical feelings express themselves in identical patterns and movements."⁴⁴ According to the Delsarte theory, the expanded torso indicated excitement and vehemence, and contracted it expressed pain. However, since this principle is not based on essential truths about art and human beings, the author rejects it.⁴⁵

Rockwood's treatment of action is brief. "Our action is what we do to reach our objective."⁴⁶ Action, he explains, is not feeling, rather it must be a clear statement, capable of physical execution. Rather than trust that a specific feeling will well up in him at the right time, the actor must set a specific physical task (an action) for himself:

Herein lies the actor's conscious technique, for if he performs the physical action properly, that is with full conviction and involvement, moods and emotions will come of their own accord. Actors must not play moods, they must play scenes. The actor must supply a conscious logical reason for every action he performs on the stage.⁴⁷

Richard Boleslavsky--Acting--The First Six Lessons

In the dialogue between the creature and the instructor in Boleslavsky's text, the instructor draws an analogy between dramatic action and a tree. The creature is told that an actor must be expected to comply with nature's law of action.

The three-fold law, you can see expressed in that tree. First, the main trunk, the idea, the reason. On the stage it comes from the director. Second, the branches, elements of idea, particles of reason. That comes from the actor. Third, the foilage, the result of the previous two, the brilliant presentation of idea, the bright conclusion of reasoning. The author is the sap that flows as it feeds the whole. The trunk or the spine of the play is the discovery of truth about dramatic action in the midst of nature. This means quick thinking, energetic preparation, bright spirit, conviction in ideas, eagerness to understand, clear voice, fast tempo, readiness to argue, and to give and take.⁴⁸

Boleslavsky states that "a verb is action in itself. First you want something, it is your artist's will; then you define it in a verb, it is your artist's technique, then you do it, it is your artist's expression."⁴⁹ Boleslavsky contends that if the actor confines his action to a single word and he knows exactly what action is, he should be able to start any time and any place and truthfully execute the action with meaning and purpose.⁵⁰

Stanislavsky, Bridge, McGraw, Irving, and Boleslavsky, in that order, have treated material in the area of action, gesture, and purpose. The importance and implementation of truthful and purposeful action have been discussed by the texts of the previously mentioned authors.

Imagination

Imagination, which is important to the internal actor for stimulating truthful and purposeful behavior, is notably treated by four of the texts.

Constantin Stanislavsky--An Actor Prepares

In Stanislavsky's concern for action he noted that the magic "if" provides a stimulus to the inner activity of the character. In more direct relationship to imagination he says--"If' is the starting point, the 'given circumstances,' the development."⁵¹ These given circumstances he describes as:

the story of the play, its facts, events, epoch, time and place of action, conditions of life, the actors' and regisseur's interpretation, the mise-en-scene, the production, the sets, the costumes, properties, writing and sound effects,--all the circumstances that are given to an actor to take into account as he creates his role.⁵²

With this in mind, Stanislavsky notes how the function of "if" and "given circumstances" develop. "'If' gives the push to the dormant imagination, whereas the 'given circumstances' build the basis for 'if' itself. And they both together and separately help to create an inner stimulus."⁵³

Next Stanislavsky fully discusses the overall importance of the imagination.

Our work on a play begins with the use of "if" as a lever to lift us out of everyday life onto the plane of imagination. . . . There is no such thing as actuality on the stage. Art is a product of imagination, . . . the aim of the actor should be to use his technique to turn the play into a theatrical reality. In this process imagination plays by far the greatest part.⁵⁴

Stanislavsky gives specific exercises for an actor's imagination. For example, he says--

Use your imagination to justify why a lesson lasts so late. . . .
 Out of that simple circumstance there follows a whole series
 of consequences. At home your family will be anxious about you.
 . . . You cannot notify them. . . . The trains have stopped.
 All this brings external changes and inner ones as well.⁵⁵

Stanislavsky proposes that the actor use the forces within himself to change the material things around him. This also will help stimulate an actor's imagination.

Regarding the actor's use of imagination to create whole pictures, Stanislavsky contends that since the picture or illusion has come from the actor's own inner imagination, the actor can more easily recall it, remember it, and live it, when portraying a role and creating a picture on the stage.⁵⁶ Besides being able to create through your imagination whole pictures of given circumstances "you must find some single new circumstance that will move you emotionally and incite you to action."⁵⁷ This new circumstance may need to be the result of the actor's imagination.

Our art demands that an actor's whole nature be actively involved, that he give himself up, both mind and body to his part. He must feel the challenge to action physically as well as intellectually because the imagination, which has no substance or body, can reflexively effect our physical nature and make it act. This facility is of the greatest importance in our emotion-making technique. Therefore, every movement you make on the stage, every word you speak, is the result of the right life of your imagination. If you speak any lines or do anything mechanically, without fully realizing who you are, where you came from, why, what you want, where you are going, and what you want when you get there, you will be acting without imagination. That time, whether it be short or long will be unreal, and you will be nothing more than a wound up machine, an automation.⁵⁸

William Bridge--Actor in the Making

"The mechanism which makes purposeful behavior possible is imagination."⁵⁹ Herein lies the principal proposition of William Bridge in regard to imagination.

He delineates between passive and creative imagination. In passive imagination "the mind has no purposeful interest, it is the victim of image sequences springing from the unconscious or from emotional states but having no design or relation to immediate reality."⁶⁰ In creative imagination "the image sequence is set up in answer to a mental determination."⁶¹ From these two definitions it can be seen that the latter type is of more interest and importance to the actor since it is through this type of imagination that "given circumstances" are dealt with.⁶²

Charles McGraw--Acting is Believing

McGraw states that--

Although the dramatist provides enough detail for the actor to understand the motivating desire and the essential traits of a character, it is almost always necessary for the actor to supply an imaginary background to round out the essentials given by the dramatist.⁶³

McGraw suggests that for applying the technique of supplying an imaginary background the actor may write a biography of the character, narrating the events of his life which the play doesn't include. This may in time give a stimulus to the actor's imagination.⁶⁴

Jerome Rockwood--The Craftsman of Dionysus

Jerome Rockwood is brief and to the point in The Craftsman

of Dionysus--

The artist must sweep away the cliches and dull conventions and provide us with his own unique and illuminating expression. For the actor his entire time on the stage is lived in the world of imagination. It is only by the power of imagination that he can pretend to live there as "if" it were real.⁶⁵

The text proposes numerous exercises such as creating scenes around a particular prop or anything which will involve and elicit the actor's use of imagination.⁶⁶

Four texts authored by Stanislavsky, Bridge, McGraw, and Rockwood, in that order, have considered the nature, function, and importance of imagination in character development.

Concentration

The actor's ability to focus, control, and direct his attention is important in implementing the internal method. This subject is treated by various texts under the above heading of concentration.

Constantin Stanislavsky--An Actor Prepares

In the first half of the chapter on concentration, Stanislavsky deals with the external aspects of the subject. External attention is directed to material objects which lie outside ourselves.⁶⁷ "An actor must have a point of attention and this point of attention must not be in the audience."⁶⁸ Stanislavsky explains that in looking at something on the stage, which is where the actor's attention should be, the actor must learn to relax the effort.

The importance of this attention on the stage lies in the fact that wherever the actor's attention is directed the audience's attention will follow.⁶⁹

Although still concerned with external concentration, Stanislavsky moves from single objects of attention to "circles of attention." During a performance with thousands of people in the audience the actor must be able to enclose himself in a circle of attention like a snail in a shell. This circle of attention is demonstrated by having the students stand on a dark stage, with only a small pool of light on them and a few feet around them.⁷⁰ "As the circle grows larger the area of your attention must stretch. This area can continue to grow only up to the point where you can still hold it all within the limits of your attention, inside an imaginary line."⁷¹

The final concern with concentration and attention is with the actor's inner attention.

Inner attention concentrates on things we see, hear, touch, and feel in imaginary circumstances. The objects of your inner attention are scattered through the whole range of your five senses. Material things around us on the stage (external attention) call for a well trained attention, but imaginary objects demand an even far more disciplined power of concentration.⁷²

The following example is given for training this inner attention or concentration: "When you have gone to bed at night, train yourself to go over the whole day, and try to put in every possible concrete detail. Bring back all the inner thoughts and emotions which were touched by your conversation throughout the day."⁷³

Charles McGraw--Acting is Believing

Concentration in Acting is Believing is divided into subdivisions under the general chapter heading "Keeping Your Mind on Your Action." McGraw first gives this general principle:

"Creativeness on stage, whether during the preparation of a part or during its performance, demands complete concentration of all the physical and inner faculties."74

"Where to Concentrate"--An actor must make the audience believe they are listening not to him but to the character he is portraying. Concentrate on the action of the character you are creating.75

"Concentrating on Action"--"An actor has the greatest advantage when he can focus his attention on carrying out a simple action as a direct means of realizing his character's desires."76

"It may seem that the actor should concentrate on the physical mechanism in creating a character. . . . However, belief is destroyed to the extent that the audience is aware of any external technique."77 In other words, the actor must not focus his attention on the audience or himself but rather on the play and the character he is creating.

"Concentrating on the Other Characters"--"Through lines and actions he attempts to arouse real feelings and stimulate genuine responses in the other actors."78 In order to excite an audience the actor must excite and stimulate real responses in his fellow actors, and this process requires concentration not only on his own

character but on the others as well.⁷⁹

Richard Boleslavsky--Acting--The First Six Lessons

An entire chapter of the text is devoted to concentration.

"Concentration is the quality which permits us to direct all our spiritual and intellectual forces toward one definite object and to continue as long as it pleases us to do so."⁸⁰ This quality Boleslavsky proposes is the fundamental quality of every creative artist and the actor must find it within himself "and develop it to the last degree."⁸¹

Acting is the life of the human soul receiving its birth through art, and the object for an actor's concentration is the human soul. The actor needs a spiritual concentration on emotions which do not exist but are invented. He must know how to concentrate on something materially imperceptible.⁸²

Jerome Rockwood--The Craftsman of Dionysus

In The Craftsman of Dionysus concentration is explained as an active selective process and the following exercises are proposed for building and strengthening the power of concentration. First, concentrate on an object: color, texture, weight, and size. Then to deepen concentration recall circumstances connected with the object. During the exercise let come whatever feeling may start to come from association.⁸³ Learn through concentration to recall and pluck out details from an object or an event.⁸⁴

The texts of Stanislavsky, McGraw, Boleslavsky, and Rockwood, in that order, have noted various functions of concentration in character development. Specific types of concentration were noted

and various exercises were suggested to improve the actor's ability to concentrate.

Units, Objectives, and Motives (Guides for the Actor)

Units, Objectives, and Motives are noted by several texts as guides to be used by the actor for determining and understanding his character's actions, drives, purposes, and desires.

Constantin Stanislavsky--An Actor Prepares

An Actor Prepares explains that the actor must proceed in his role, guided by the important units, which like a signal will mark his way. For example, if a character's main objective is going home, then on the way home individual units of this main objective can be seen, such as stopping at a store window, undressing in your room, lying down, and thinking; these are separate units which are involved in constituting the whole main objective. "Together they create one large objective--going home."⁸⁵ To avoid losing sight of the larger whole of the play--

Do not break up a play (into units) more than is necessary, do not use details to guide you. Create a channel outlined by large divisions which have been thoroughly worked out and filled down to the last detail. The technique of division is comparatively simple. You ask yourself: What is the core of the play--the thing without which it cannot exist? Then you go over the main points without entering into details.⁸⁶

From these main points, organic episodes or large units, you will draw the essential content of each and "you will have the inner outline of the whole play."⁸⁷

The division of a play into its units, to study its structure, has one purpose. But there is another far more important inner reason. At the heart of every unit lies a creative objective. All that has been said about units applies equally to objectives. The objective will be the light that shows the right way. . . .

The mistake most actors make is that they think about the result instead of about the action that must prepare it. By avoiding action and aiming straight at the results you get a forced product which can lead to nothing but ham acting.⁸⁸

The inner active objective "directs the actor along the right path and restrains him from false acting."⁸⁹ To be believable, an objective should be an attraction for the actor, make him wish to carry it out. Objectives which contain these necessary qualities are called creative.⁹⁰

The method of drawing an objective from a unit of work is a process of determining the most appropriate name for the unit, one which characterizes its inner essence.⁹¹ In doing this "search for a word which will imply the inner-most meaning of the whole unit. This word will spell your objective."⁹² Because it is so important that an objective have the power to attract and excite the actor, it is necessary to use a verb instead of a noun in choosing an objective. This is necessary since a noun elicits an intellectual concept of the mind without indicating action or motion.⁹³

In a play the whole stream of individual minor objectives, or the imaginative thoughts, the feelings, and actions of an actor, converge to carry out the "super objective" of the plot.⁹⁴ The main theme must be firmly fixed in the actor's mind throughout the performance. It gave birth to the writing of the play. It should

also be the "foundation of the actor's artistic creations."⁹⁵
 The "super objective," the largest objective, or "the main inner current of a play produces a state of inner grasp and power in which actors can develop all the intricacies (of their character) and then come to a clear conclusion as to its underlying fundamental purpose."⁹⁶

Jerome Rockwood--The Craftsman of Dionysus

Concerning inner motivation The Craftsman of Dionysus proposes: "Although the playwright supplies the words in their final pattern, the actor must go back to their beginnings and create within himself the motivations which will give birth to his need to say those words."⁹⁷

"Our actions are only physical expressions of our inner needs, desires, and drives and we must give them purpose."⁹⁸ The author explains that the purpose is the objective, that toward it we devote all our energies. "The objective, like the action, must be studied in vigorous, physical terms; it must create within you an irresistible compulsion to do."⁹⁹ In other words, the author explains that the objective is the goal and the action is how it is arrived at.¹⁰⁰

Once the specific objective has been decided upon the actor must ask why--this supplies the justification. "The deeper you need to attain your goal, the more of a stir you will create within yourself and hence the more fully will you play your actions and the greater will be your involvement."¹⁰¹

Charles McGraw--Acting is Believing

Interpreting the lines or finding the undermeaning of the lines is, according to McGraw, "a matter of discovering what the character wants to result from what he is saying. It is a matter of finding the motivation beneath the speeches."¹⁰² McGraw contends that the actor must be concerned with and aware of the undermeaning of the inherent action which lies below the surface of the words. Then he must relate and understand how the line serves to help the character get what he wants and how the meaning of the line is related to the motivating desire of the character.¹⁰³ Once an interpretation of the play has been agreed upon by the actors and the director, "each actor must search for the basic motivating desire of the character he is playing and its relationship to the total meaning."¹⁰⁴

The previous subject of Units, Objectives, and Motives has been treated by the texts of Stanislavsky, Rockwood, and McGraw in that order. The importance and methods of determining the units, objectives, and motives were discussed.

Feeling a Sense of Truth

The following subject material is treated most extensively by Stanislavsky. The subject is principally concerned with the importance of the actor having a feeling of or a faith and belief in the truthfulness of his character as a living and real person.

Although the other texts are also concerned with the actors feeling this truthfulness with regard to their characters, their treatment of this subject is primarily in terms of emotion, and feeling and sensibility. These subjects will be discussed later in the analysis.

Constantin Stanislavsky--An Actor Prepares

Stanislavsky proposes:

There are two kinds of truth and a sense of belief in what you are doing. First, there is one that is created automatically and on the plane of actual fact and second, there is a scenic type, which is equally truthful but which originates on the plane of the imaginative and artistic fiction. To achieve this latter sense of truth you must use a lever to lift you onto the plane of imaginary life. Properly envisaged "given circumstances" will help you to feel and to create a scenic truth in which you can believe while you are on the stage. Consequently, in ordinary life, truth is what really exists. Whereas on the stage it consists of something that is not actually in existence but which could happen.¹⁰⁵

Stanislavsky explains that the actor should not be concerned with the actual naturalistic existence of what surrounds him on the stage, but rather he should be concerned with "the reality of the inner life of a human spirit in a part, and a belief in that reality."¹⁰⁶

Justification of the part is the process whereby the actor puts "life into all the imaginary circumstances and actions until he has completely satisfied his sense of truth, and until he has awakened a sense of faith in the reality of his situation."¹⁰⁷ Truth, the author explains, is that which can be sincerely believed, and the feelings portrayed on the stage may be ones which are

similar to those being experienced by the character though not necessarily identical.¹⁰⁸

The author combines the physical and psychological elements of this truth in this manner: "In every physical act there is a psychological element and a physical element in every psychological act."¹⁰⁹ He explains that the psychological and the physical elements of a character are interdependent and inseparable to a real sense of truth.¹¹⁰ "Every physical act, except a mechanical one, has an inner source of feeling. Consequently, we have both an inner and outer plane in every role, interlaced."¹¹¹ Stanislavsky proposes that since the bond between body and soul is indivisible, and one gives life to the other, this creation of the human soul has already happened inside of you without your knowing it.

Wherever you have truth and belief, you have feeling and experience. You can test this by executing even the smallest action which you really believe and you will find that instantly, intuitively and naturally, an emotion will arise. . . . A small, physical act requires an enormous inner meaning; the great inner struggle seeks an outlet in such an external act.¹¹²

Stanislavsky explains that by approaching truth in this way, noting the strong bond between the psychological and the physical--"you will avoid all violence and exaggeration, and your result is natural, intuitive, and complete."¹¹³

Finally in dealing with truth, Stanislavsky draws a distinct line between seeming and being on the stage. "Everything must be, not seem, real in the imaginary life of the actor."¹¹⁴

Jerome Rockwood--The Craftsman of Dionysus

Rockwood holds that the actor must be able to thoroughly convince himself at will of a situation of imaginary circumstances. However, as we grow older and are burdened with many problems and dilemmas our imaginations dry up and consequently the actor must train himself.¹¹⁵

First of all he must "learn to do the simplest activities on the stage, without faking, forcing or being overly aware of the audience."¹¹⁶ The author continues by recommending that the actor do the simplest activities until he can do them with absolute honesty and to the complete belief of the audience. "This is the foundation of acting. Start with the smallest truth and it will give birth to another truth."¹¹⁷

The importance and implementation of feeling a sense of truth was extensively treated in Stanislavsky's text and briefly noted in Rockwood's.

Emotion

The subject of emotion will be treated by three of the text books.

Constantin Stanislavsky--An Actor Prepares

Stanislavsky devotes an entire chapter to the importance of emotion to the actor. Concerning this importance to the actor's life on the stage, Stanislavsky says that "these feelings, drawn

from our actual experience, and transferred to our part, are what give life to the play. All external production is formal, cold, and pointless if it is not motivated from within."¹¹⁸ In other words, the inner experience or thought must come first before it can truthfully be embodied in an external form.

Concerning "emotion memory" and its role in character development, the text states: "That type of memory, which makes you relive the sensations you once felt when seeing Moskuin act, or when your friend died, is what we call emotion memory. Your emotion can bring back feelings you have already experienced."¹¹⁹

Stanislavsky reminds us again of his cardinal principle: "Through conscious means we reach the subconscious."¹²⁰ In other words, through the conscious the actor recaptures the feelings and emotions of the subconscious and this technique is accomplished by first recalling specific details of a particular situation and then letting the emotion or feeling come of its own accord until finally or ultimately a single word or thought concerning the situation will bring about the desired emotion.¹²¹ This then is how emotion memory is stimulated. The author claims that this technique "is the best and only true material for inner creativeness."¹²²

The text warns against concentrating directly on a feeling or emotion. "Don't think about feeling itself, but set your mind to work on what makes it grow, what the conditions were that brought about the experience. Never begin with the results for they will appear in time as the logical outcome of what has gone

before."¹²³

Concerning the actor's need for a storehouse of emotion the author proposes--

You must constantly be adding to your store. For this purpose you draw, of course, principally upon your own impressions, feelings, and experiences. You also require material from life around you, real and imaginary, from reminiscences, books, art, science, knowledge of all kinds; from journeys, museums, and above all, from communication with other human beings.¹²⁴

Richard Boleslavsky--Acting--The First Six Lessons

In Boleslavsky's text his pupil comes to him with the problem of not being able to experience a particular double feeling in her role. He explains to her that when portraying the feelings of a particular character whose specific feelings you have never experienced, you must call upon your memory of emotion and recall an incident in your experiences which evoked similar feelings or responses. Begin, he contends, by going over all the specific details of that experience and concentrate on them. Then let the feeling or emotion happen in you--do not try to evoke it. Gradually it will take less and less time and "it will be just like recalling a tune."¹²⁵ Through the development of this technique Boleslavsky proposes the actor can consciously make himself be whatever he wants, whenever he wants. Eventually "you will eliminate details; a mere hint will make you be what you want."¹²⁶

Jerome Rockwood--The Craftsman of Dionysus

For rich emotional feelings Jerome Rockwood holds that "the actor must first know what his action is, do it, and know why

he is doing it and he will be rich in emotional feelings. Moreover, this emotion will be an individual expression, purely his own."¹²⁷ The actor must bring his own experiences and observations to the illusions made by the playwright. For each actor they may be different but "the important thing is that the actor functions organically, entirely, and does not merely make sounds with his vocal apparatus while the rest of his being is dead."¹²⁸

The text explains emotion memory as the recalling of the physical details of an event to bring about an emotion analogous to the one you are experiencing on the stage.¹²⁹ This technique, he states, is of value especially during rehearsal to put the actor into a more receptive state in relation to the experiences and feelings of the character he is playing and to create a stronger feeling of empathy with the character.¹³⁰

The texts of Stanislavsky, Boleslavsky, and Rockwood, in that order, have noted the necessity of real emotion to the actor in character development, and the principles of eliciting truthful emotion.

Feeling and Sensibility

The subject of feeling and sensibility and its importance to character development is discussed by four texts.

Constantin Stanislavsky--An Actor Prepares

The basic requisite for the production of feelings according

to Stanislavsky is to "be able to identify them out of your own experience. As mechanical actors do not experience feelings they cannot produce their external results."¹³¹

In regard to feelings that seem true the author states: "By true seeming we refer not to actual feelings themselves but to something really akin to them; to emotions reproduced indirectly, under the prompting of true inner feelings."¹³²

Feelings do not play an immediate role in the preparation of a character.

When you begin to study each role you should first gather all the materials that have any bearing on it, and supplement them with more and more imagination, until you believe in what you are doing. In the beginning forget about your feelings, when the inner conditions are prepared, and right, feelings will come to the surface of their own accord.¹³³

In other words, passion is the cue for action. If feelings do not immediately respond to the prepared inner conditions the actor may take the thoughts in the lines of his part and arrive at a conception of their meaning. "In turn, this conception will lead to an opinion about them, which will correspondingly affect his feelings and will."¹³⁴

William Bridge--Actor in the Making

According to Bridge, "the actor above all needs plasticity. The man who is unable to remove his habitual mask, to feel and be another self is not the material to make an actor."¹³⁵ Bridge concurs with and quotes Stanislavsky: "There is no such thing as mimic emotion, there is only real emotion."¹³⁶

The text continues to explain what gives rise to feelings. "We must, as actors, feel what we say and our words must arise out of what we feel, never out of what we remember. This means the creation within of the new person."¹³⁷

Charles McGraw--Acting is Believing

McGraw proposes that to stimulate feeling, "you can concentrate upon releasing physical objectives so that the action will lead you to belief in the situation and the character, and the belief in turn will produce the desired emotion states. Feeling comes not directly but through association."¹³⁸

Henry Irving--The Drama

"It is necessary to warn you against the theory expounded with brilliant ingenuity by Diderot, that the actor never feels."¹³⁹ Irving in his text The Drama continues to explain the necessity and value of experiencing feelings:

It is necessary to this art that the mind should have, as it were, a double consciousness in which all the emotions proper to the occasion may have full swing, while the actor is all the time on the alert for every detail of his method. It may be that his playing will be more spirited one night than another but the actor who combines the electric force of a strong personality with a mastery of the resources of his art will have a greater power over his audiences' than the passionless actor who gives a most artistic simulation of the emotions he never experiences.¹⁴⁰

In defense of real feeling, Irving says--

Diderot laid down a theory that an actor never feels the part he is acting. It is, of course, true that the pain he suffers is not real pain, but I leave it to anyone who has ever felt his own heart touched by the woes of another, to say if he can

even imagine a case where the man who follows in minutest detail the history of an emotion, from its inception onward, is the only one who can be stirred by it.¹⁴¹

Irving poses the following question: "How can anyone be temperate in the midst of his passion, lest it be that his consciousness and purpose remain to him?"¹⁴² He claims that "it is in the union of all the powers--the harmony of gait and utterance and emotion that conviction lies."¹⁴³ In other words, feeling an emotion must be in accord with and complimentary to the lines or dialogue of the play.

Stanislavsky, Bridge, McGraw, and Irving, in that order, have treated the subject of feeling and noted the importance of real feeling in truthfully expressing a character.

Communion With and Adjusting or Relating To Other Actors on the Stage

The subject is discussed most inclusively by Stanislavsky who devoted two separate chapters to it. McGraw's text makes much briefer mention of the subject.

Constantin Stanislavsky--An Actor Prepares

First in regard to communion, the importance of it to the actor is noted:

Without absorbing from others or giving yourself to others, there can be no intercourse on the stage. . . . The eye is the mirror of the soul. The vacant eye is the mirror of the empty soul. It is important that an actor's eyes, his look, reflect the deep inner content of his soul. So he must build up great inner resources to correspond to the life of a human soul in his part. All the time he is on the stage, he should be sharing these spiritual resources with the other actors in the play.¹⁴⁴

The text further explains that if the actor wants to hold the audience's attention, he must constantly be exchanging feelings, thoughts, and actions with the other characters on the stage.¹⁴⁵

In explanation of how this communion between actors or characters takes place Stanislavsky says: "When you want to communicate with a person you must first seek out his soul, his inner world."¹⁴⁶ "All that is necessary is for two people to come into close contact, and a natural, mutual exchange takes place. I give my thoughts to you, and you make an effort to absorb something of my knowledge and experience."¹⁴⁷ In other words, for communion or truthful intercourse on the stage, the actor must have belief in the other characters as well as his own. For further clarification of this point the text states: "Try to be in direct relation to your partner, and to transmit to him your own feelings, analogous to those of the character you are playing. The rest, the complete fusion of the actor with his part, happens automatically."¹⁴⁸

Finally, for reinforcement and simplification of this area, the text explains that "if you want others (whether it be the audience or the other actors) to sense the general meaning of your feelings, you must be experiencing what you are trying to transmit."¹⁴⁹

An Actor Prepares defines adaptation as the "inner and outer human means that people use in adjusting to one another in a variety of relationships and also as an aid in affecting an object."¹⁵⁰

The text notes four specific effects of adaptation:

- (1) It can give vivid expression of inner feelings or thoughts.
- (2) It can call your attention to the person with whom you wish

to be in contact.

- (3) It can prepare your partner by putting him in a mood to respond to you.
- (4) It can transmit certain invisible messages, which can only be felt and not put into words.¹⁵¹

Some of the qualities or methods noted which may be used for adaptation or adjustment are: vividness, colorfulness, boldness, delicacy, shading, and taste.¹⁵² The primary function of this adaptation is to convey meaning. Although "your first duty is to adapt yourself to your partner,"¹⁵³ several adaptations may be made to the spectators and "for that purpose we make use of sustained, clear-cut, coherent, logical action."¹⁵⁴

Concerning the role of the subconscious in adaptation it is proposed: "In every process of communication, necessarily involving adjustment (adaptations), both the subconscious and intuition play a large, if not the principal part."¹⁵⁵

Charles McGraw--Acting is Believing

Since the ultimate purpose of acting is not the action itself, but rather a revelation of its significance; the actors relating to other characters, images, objects, and the audience is important in bringing out the significance of the action. In other words, "the final interest of the audience is not in the events of the play but in what they mean to the characters involved. . . . The basis for realizing this meaning is the technique of 'relating to objects and to other characters.'"¹⁵⁶

Concerning the actor relating to other characters: "Both consciously and unconsciously he will make logical and psychological

adjustments to the other person and such adjustments are dependent upon the other's presence, personality, and upon the given circumstances."¹⁵⁷ Here again the adjustments are to point up the significance of the meaning of the action and the effects of the play.

Stanislavsky and McGraw have noted the importance of communing with other characters on the stage and adjusting to other characters, objects, and the audience.

Observation

Observation and its role in character development is noted by several texts.

Constantin Stanislavsky--An Actor Prepares

Since "every memory, in some form or another, remains in our memory and can be used when needed,"¹⁵⁸ Stanislavsky demands that the actor must have at his disposal a wealth of material taken from his observations of life. He demands that the actor be observant not only on the stage, but also in real life and that he concentrate with all his being on whatever attracts his attention.¹⁵⁹ In regard to nature as a source for observation the author contends that "nothing in life is more powerful than nature, and it should be the object of constant observation."¹⁶⁰

The fruits of observation, he explains, provide the actor with "the most necessary, important, and living emotional material

on which your main creativeness is based."161

Charles McGraw--Acting is Believing

McGraw explains that it is the actor's duty to observe and note not only that which can be reproduced on the stage, but anything and everything that reveals truth or provides understanding about what may be produced there.¹⁶² "The actor trains himself to be observant constantly and to retain details."¹⁶³ By details McGraw means specific mannerisms and traits of the persons observed.¹⁶⁴

For practice and application of these observations the author suggests that the actor supply circumstances which would stimulate believable action true of some person he had observed. For adapting observations the actor must supply imaginary circumstances which will promote the action, belief, and feeling he desires for the stage.¹⁶⁵ Another means of technical observation involves the principle of abstraction and the actor uses it by observing animals or objects and then taking out as many of their qualities as may be useful in developing a character. These characteristics may serve the actor as starting points of belief.¹⁶⁶

Richard Boleslavsky--Acting--The First Six Lessons

What has observation to do with acting? Boleslavsky replies--

It helps a student of the theatre to notice everything unusual and out of the ordinary in everyday life. It builds his memory, his storage memory, with all the visible manifestations of the human spirit. It makes him sensitive to sincerity and to make-believe. It develops his sensory and muscular memory and

facilitates his adjustment to any business he may be required to do in a part. It opens his eyes to the full extent in appreciation of different personalities and values in people and works of art. And lastly, it enriches his inner life by full and extensive consummation of everything in outward life.¹⁶⁷

Observation is important to the actor in that it is "the only thing which can stimulate inspiration in him."¹⁶⁸

Stanislavsky, McGraw, and Boleslavsky, in that order, noted the importance and application of observations in creating a character.

Impromptu Technique

The text by Bridge is the only one which considers the impromptu technique as a sole method in itself. Within the explanation of this technique, the reader will note many subjects which have been treated similarly by other texts under various other subjects.

William Bridge--Actor in the Making

According to Bridge, it is specifically through the "Impromptu Technique" that the actor reaches superior heights of character development. The following portion of the text Actor in the Making best exemplifies the major principles of this technique:

Since life and drama itself consist of a sequence of impromptu activity we project the individual into certain situations, outside his own life nexus in which he must act as if the situation were real. He has not time to think--or plan what to do (as is the case in life) as a rule. He cannot do other than act as a whole. He must get out of the

situation. The action will be largely determined by the stimulus but be limited by the customary action patterns of the actor. However, since these customary patterns represent the limited life's sphere of the individual, the new situation will tend to break them down. The actor will do things he has not done before: find new words, new voice, and in general call up into controlled action, hitherto unexpressed, phases of his personality. The result of the process is to release hidden stores of psychological and emotional resources and to enrich the experience itself. And since the subject is under the constant obligation to invent, the creative imagination is consequently stimulated.¹⁶⁹

Bridge continues to explain that the source of material for the impromptu situation is "evoked from the life experience and the subconscious of the actor."¹⁷⁰

He continues by noting some of the most important preliminary disciplines of this technique:

Before experiencing the release which comes with impromptu exercise at its best we need certain discipline to sharpen the faculties of concentration and imagination. The work of the actor demands a high degree of concentration for he must be able to focus his attention at will so that nothing will detach him from his imagined world and the life he is living on the stage.¹⁷¹

In conclusion Bridge quotes certain comments and general maxims of other directors which he feels support and further the contentions of his own "Impromptu Technique."

- (1) Never anticipate. Concerning this Stanislavsky says--A person never knows what he is going to say, it is only actors who know.
- (2) Suit the action to the word.
- (3) Acting is not trickery or deceit. Be truthful and honest on the stage, do sincerely, thinking and feeling sincerely whatever your character would.
- (4) Do not worry about the right pose: Be sure you remember the feelings you had which prompted you to find that pose.¹⁷²

William Bridge has explained the working of the impromptu technique and its value in character development.

Technical Skills

The role of the technical skills in the internal method of character development is noted briefly by various texts.

William Bridge--Actor in the Making

William Bridge explains the reason for lack of vocal projection:

The lack of projection arises from inner lack which no amount of megaphoning will really cure. The fact is, the actor is not in the situation. Let him pause, recall some point in his own past in which similar elements were present; let him recover the sights, sounds, smells, or the sensations and the whole feeling state of that earlier time. When human sound is filled with vivid feeling and molded by deliberate thought, it takes on a carrying power out of proportion to mere volume.¹⁷³

Constantin Stanislavsky--An Actor Prepares

Stanislavsky warns his students against mere external presentation. "Never allow yourself externally to portray anything that you have not inwardly experienced."¹⁷⁴

Charles McGraw--Acting is Believing

Charles McGraw warns students of acting to avoid using clichés and stereotyped mannerisms. He emphasizes that the externals must result from the character's motivating desire.¹⁷⁵

Henry Irving--The Drama

Henry Irving notes the danger of technical recitation:

To present the man (a character) thinking aloud is the most difficult achievement of our art. Here the actor who has no real grip of the character, but simply recites the speeches

with a certain grace and intelligence, will be untrue. The more intent he is upon the words, and the less on the ideas that dictated them, the more likely he is to lay himself open to the charge of mechanical interpretation.¹⁷⁶

Jerome Rockwood--The Craftsman of Dionysus

In The Craftsman of Dionysus the author explains the limitation of mere technical skill:

If the play-goer marvels at the actor's technical skills but is not moved by the situations in which the actor is supposedly involved, that actor has failed. External technique is a must yet these external trappings can become just so much flummery if the actor does not reveal to us the inner spirit of the character as well.¹⁷⁷

Bridge, Stanislavsky, McGraw, Irving, and Rockwood, in that order, noted when technical skills should and should not be used by the actor.

Characterization

Although the previous areas considered in the analysis are directly, indirectly, or ultimately aimed at the final goal of characterization, it would be impossible to logically and coherently discuss all the individual areas under the single heading of characterization. Nevertheless, the writer's analysis would be incomplete without noting those texts which devote specific attention to characterization under the specific chapter or subheading of the same name.

Charles McGraw--Acting is Believing

Charles McGraw expounds this contention which is similarly

advocated by Stanislavsky: "Characterization begins with the discovering of the character's motivating desire and proceeds with breaking the role into small units--each with a clearly understood intention which will help in accomplishing the larger purpose."¹⁷⁸

Concerning "Characterization through Externals" the author explains that "they are manifestations of the character which depart from the actor's wigs, padding, dialects, and physical attributes such as posture, a manner of walking or sitting, a distinct gesture, or any such physical abnormality as being lame or hunched-back."¹⁷⁹ However, in concurrence with the writers of the other texts he contends that all external details of a characterization, must be ultimately determined by the motivating desire behind the character's actions.¹⁸⁰

Richard Boleslavsky--Acting--The First Six Lessons

Boleslavsky in his chapter devoted to characterization explains that in developing characterization one must through practice and observation master all of the general human emotions. Then after personally asking and answering all the questions which are directly or indirectly related to the specific situation of the specific character (What is the purpose of the scene, Who are you, and What are You?), one must look for the fundamental quality of freedom in expressing your emotions: absolute, unlimited freedom and ease. That freedom will be your characterization of the emotions at hand.¹⁸¹

For further clarification Boleslavsky states that when building a character to represent one real believable person the actor must draw living examples from the life which surrounds him.¹⁸²

Jerome Rockwood--The Craftsman of Dionysus

Characterization is "how we do what we do,"¹⁸³ and is based on a complex personality which is the sum of our physical and psychological characteristics.¹⁸⁴ This exemplifies Jerome Rockwood's prime contention in regard to characterization.

The psychological elements or characteristics, he proposes, "are the backbone of your character; they are the keys to his motivation; they are what make him the person he is."¹⁸⁵

The physical characteristics he says comprise the translation of these psychological elements into physical expression.¹⁸⁶ He warns the actor, however, that the physical imitation is not sufficient unless there is an inner psychological drive behind it.¹⁸⁷ Concerning the use of costumes, props, words, music, animals, objects, and pictures in characterization, the text notes that they may be stimuli for evoking particular feelings and expressing physical and psychological traits of a character but the actor must have the inner feeling or understanding of the specific trait before he attempts to translate it into physical expression.¹⁸⁸

The texts of McGraw, Boleslavsky, and Rockwood have noted specific principles concerning characterization.

This chapter has analyzed subjects (arbitrarily named by the writer) in terms of various texts' treatment of them. Within each of the subjects analyzed, the principal statements and ideas of the texts have been noted by the writer.

FOOTNOTES

¹Charles McGraw, Acting is Believing (2d ed. rev.; New York: Holt, Rinehart and Winston, 1966), p. 89.

²Ibid.

³Ibid., p. 90.

⁴Ibid., p. 91.

⁵Ibid., p. 97.

⁶Ibid., p. 107.

⁷Ibid., p. 109.

⁸Henry Irving, The Drama (New York: Tait, Sons and Co., 1892), p. 66.

⁹Ibid., p. 67.

¹⁰Ibid., p. 85.

¹¹Ibid., p. 84.

¹²Ibid., p. 187.

¹³Richard Boleslavsky, Acting--The First Six Lessons (New York: J. J. Little and Ives Co., 1933), pp. 26-27.

¹⁴Jerome Rockwood, The Craftsman of Dionysus (New York: Scott, Foresman and Co., 1966), pp. 79-80.

¹⁵Ibid.

¹⁶Ibid., p. 111.

¹⁷Ibid.

¹⁸Ibid., p. 112.

¹⁹Ibid., p. 122.

²⁰Ibid., p. 155.

²¹Constantin Stanislavsky, An Actor Prepares, trans. E. R. Hapgood (New York: Theatres Arts, Inc., 1936), p. 33.

²²Ibid., p. 34.

²³Ibid.

²⁴Ibid., p. 38.

²⁵Ibid., p. 41.

²⁶Ibid., p. 43.

²⁷Ibid., pp. 44-45.

²⁸Ibid., pp. 46-47.

²⁹Ibid., pp. 42-43.

³⁰William H. Bridge, Actor in the Making (Boston: Expression Co., 1936), p. 15.

³¹Ibid., p. 16.

³²Ibid., p. 24.

³³McGraw, p. 4.

³⁴Ibid., p. 7.

³⁵Ibid., p. 9.

³⁶Ibid.

³⁷Ibid., p. 15.

³⁸Ibid., p. 16.

³⁹Ibid.

⁴⁰Ibid., pp. 20-21.

⁴¹Irving, p. 80.

⁴²Ibid.

⁴³Ibid., p. 83.

⁴⁴Rockwood, p. 9.

⁴⁵Ibid.

⁴⁶Ibid., p. 42.

⁴⁷Ibid.

⁴⁸Boleslavsky, pp. 57-58.

⁴⁹Ibid., p. 60.

⁵⁰Ibid., p. 61.

⁵¹Stanislavsky, p. 48.

⁵²Ibid.

⁵³Ibid., p. 88.

⁵⁴Ibid., p. 51.

⁵⁵Ibid., p. 56.

⁵⁶Ibid., p. 63.

⁵⁷Ibid., p. 65.

⁵⁸Ibid., pp. 66-67.

⁵⁹Bridge, p. 54.

⁶⁰Ibid., p. 55.

⁶¹Ibid., p. 58.

⁶²Ibid., p. 59.

⁶³McGraw, pp. 100-101.

⁶⁴Ibid., p. 101.

⁶⁵Rockwood, pp. 74-75.

⁶⁶Ibid., p. 75.

⁶⁷Stanislavsky, p. 73.

⁶⁸Ibid., p. 71.

⁶⁹Ibid., p. 74.

⁷⁰Ibid., p. 78.

⁷¹Ibid., p. 79.

- ⁷²Ibid., p. 82.
- ⁷³Ibid., p. 83.
- ⁷⁴McGraw, p. 37.
- ⁷⁵Ibid.
- ⁷⁶Ibid., p. 39.
- ⁷⁷Ibid., p. 38.
- ⁷⁸Ibid., p. 41.
- ⁷⁹Ibid., p. 42.
- ⁸⁰Boleslavsky, pp. 20-21.
- ⁸¹Ibid., p. 21.
- ⁸²Ibid., p. 22.
- ⁸³Rockwood, pp. 34-35.
- ⁸⁴Ibid., pp. 36-37.
- ⁸⁵Stanislavsky, p. 108.
- ⁸⁶Ibid., p. 109.
- ⁸⁷Ibid., p. 110.
- ⁸⁸Ibid., pp. 110-111.
- ⁸⁹Ibid., p. 110.
- ⁹⁰Ibid., p. 113.
- ⁹¹Ibid., p. 115.
- ⁹²Ibid., p. 116.
- ⁹³Ibid., p. 119.
- ⁹⁴Ibid., p. 256.
- ⁹⁵Ibid., p. 258.
- ⁹⁶Ibid.

⁹⁷Rockwood, p. 14.

⁹⁸Ibid., p. 51.

⁹⁹Ibid.

¹⁰⁰Ibid., pp. 51-52.

¹⁰¹Ibid., p. 56.

¹⁰²McGraw, p. 118.

¹⁰³Ibid.

¹⁰⁴Ibid., p. 159.

¹⁰⁵Stanislavsky, p. 121.

¹⁰⁶Ibid., p. 122.

¹⁰⁷Ibid.

¹⁰⁸Ibid., p. 123.

¹⁰⁹Ibid., p. 132.

¹¹⁰Ibid.

¹¹¹Ibid., p. 136.

¹¹²Ibid., pp. 139-141.

¹¹³Ibid., p. 141.

¹¹⁴Ibid., p. 148.

¹¹⁵Rockwood, p. 39.

¹¹⁶Ibid., pp. 40-41.

¹¹⁷Ibid., p. 41.

¹¹⁸Stanislavsky, p. 155.

¹¹⁹Ibid., p. 158.

¹²⁰Ibid., p. 166.

¹²¹Ibid.

- 122 Ibid., p. 167.
123 Ibid., p. 175.
124 Ibid., p. 180.
125 Boleslavsky, p. 43.
126 Ibid.
127 Rockwood, pp. 43-44.
128 Ibid., pp. 57-58.
129 Ibid., p. 61.
130 Ibid., p. 63.
131 Stanislavsky, p. 23.
132 Ibid., p. 48.
133 Ibid., p. 50.
134 Ibid., p. 234.
135 Bridge, p. 44.
136 Ibid., p. 107.
137 Ibid.
138 McGraw, p. 58.
139 Irving, p. 72.
140 Ibid., pp. 73-74.
141 Ibid., p. 194.
142 Ibid., p. 195.
143 Ibid., pp. 196-197.
144 Stanislavsky, p. 184.
145 Ibid., p. 186.
146 Ibid., p. 188.

- 147 Ibid., p. 189.
148 Ibid., p. 196.
149 Ibid., p. 202.
150 Ibid., p. 211.
151 Ibid.
152 Ibid., p. 214.
153 Ibid., p. 218.
154 Ibid., p. 219.
155 Ibid., p. 223.
156 McGraw, p. 64.
157 Ibid., pp. 71-72.
158 Stanislavsky, p. 27.
159 Ibid., p. 86.
160 Ibid., p. 87.
161 Ibid., p. 88.
162 McGraw, p. 51.
163 Ibid., p. 55.
164 Ibid.
165 Ibid., p. 58.
166 Ibid., pp. 59-61.
167 Boleslavsky, pp. 97-98.
168 Ibid., p. 99.
169 Bridge, p. 41.
170 Ibid., p. 47.
171 Ibid., p. 52.

172Ibid., pp. 109-111.

173Ibid., p. 99.

174Stanislavsky, p. 28.

175McGraw, p. 38.

176Irving, p. 60.

177Rockwood, p. 14.

178McGraw, p. 100.

179Ibid., p. 102.

180Ibid., p. 104.

181Boleslavsky, pp. 65-88.

182Ibid., p. 80.

183Rockwood, p. 85.

184Ibid., p. 80.

185Ibid., p. 89.

186Ibid., p. 80.

187Ibid., p. 91.

188Ibid., pp. 92-100.

CHAPTER III

SYNTHESIS OF THE INTERNAL METHOD

On the basis of the analysis, the following general statements can be made concerning each of the subjects analyzed in the internal method of character development in acting.

Preparation

During the initial preparation of a character, the actor must discover the basic personality of his character and also what is in the psychological and physical background of this character that makes him the way he is. In this discovery process, the material that is not supplied by the playwright must be evolved from the working imagination of the actor.

After this initial and general study, the actor must decide what it is specifically that moves his character to do and say what he does and why. In other words, the character's specific motivational drives must be discovered.

Finally, before attempting to truthfully express the character, the actor must have developed his faculties of imagination, concentration, memory of emotion and feeling, and all the inner faculties or resources which give rise to the creation of a character or another life.

Action, Gesture, and Purpose

All action on the stage must have reason and purpose and result from true inner conviction or belief.

Imagination

Imagination is imperative to the actor in that it provides the stimulus, the insight, and the belief which is necessary for production of truthful character behavior.

It is only through the use of imagination that an actor can have inner belief in the character or the new life that he is creating.

Concentration

An actor must be able to concentrate with his external and internal natures on whatever is determined by the character he is portraying. Whether it be on a physical object or the inner thoughts of the character, the actor must be concentrating and not seem to be concentrating.

Units, Objectives, and Motives (Guides for the Actor)

A character's thoughts, words, and actions may be divided into sections called objectives. These objectives may be subdivided further into smaller sections known as units. Each of the units, such as taking off your shoes, combine to comprise the

total objective, such as getting undressed. Each of the smaller objectives, such as getting undressed, are part of a larger objective, such as getting ready to go to bed. Breaking your thoughts, words, and actions into such units and objectives will give your character a guide to mark the way it should take and it will help to point up the individual intentions of your character. Once the actor has given thought to and named the specific intentions or objectives of his character, he must study the character's lines and reach into his own inner resources and experiences to find the motivating drive or desire which moves his character to carry out these units and objectives.

The "super objective" or largest objective includes all the units and smaller individual objectives of the character, and the actor must find the super objective's motivating drive or drives in a similar manner and keep it in mind constantly.

Feeling a Sense of Truth

For the actor to have this feeling of a sense of truth in all that his character says and does on the stage he must activate his imagination to carry him into the imaginary world of his character, and then call upon his inner resources and recall situations and resulting feelings in his own life and experience which are analogous to those being experienced by his character.

Emotion

Before an actor can truthfully and meaningfully express an emotion through the character he is playing, he must recall a situation or experience in his own life which elicited a similar emotional state to the one being experienced by his character.

Through practice and exercise the actor must develop the ability to recall these similar emotional states with ease and apply them to the character he is portraying.

Feeling and Sensibility

Feeling on the stage must be real and not simulated.

Feeling and sensibility come not directly but through past experience and association.

The character's feelings, as seen through the actor, must be motivated from within him.

Communion With and Adjusting or Relating To Other Actors on the Stage

For truthful communion or intercourse to exist, the actor must believe not only in his own character, but also in the other characters with whom he is in contact.

By adjusting and relating to objects and other characters, the significance or meaning of the action is revealed. This is accomplished through vividness, color, boldness, delicacy, and shading, and it is carried out by both conscious and subconscious

means.

Observation

Observation of everything, especially nature, is extremely important to the actor in that it supplies vast amounts of material--qualities, traits, mannerisms, and ideas which can be useful in developing a character.

Observation can stimulate the imagination and be a starting point for belief.

Technical Skills

External manifestations are valuable and important to character development and presentation, but only when they are the result of inner belief and conviction.

Characterization

All characterization must be founded initially and ultimately on the inner, psychological, and underlying motivational aspects of the character.

The actor's development of the character must be founded on his inner resources and experiences and their application and adaptation to the specific character to be developed.

Each of the subjects included in the analysis has also been included in the above synthesis. The synthetic statements comprise or encompass the general contentions and principles which

were laid down by the various authors in the analysis.

Various preliminary remarks made by the author precede the main text and during the main text are noted by various notes.

Under the title "Introduction" the author

states the purpose of the work and the scope of the study. The author also states that the work is a preliminary study and that the results are preliminary and subject to change.

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CHAPTER IV

ANALYSIS OF THE EXTERNAL METHOD

Preparation

Various preparatory processes needed by the actor prior to and during character development are noted by various texts.

Miriam Franklin--Rehearsal

The basic fundamentals which the actor needs to possess and develop according to Miriam Franklin are concentration, observation, and co-operation.

Learn to concentrate. Work on it under the most adverse circumstances, until your train of thought can't be disturbed.

Acquire the habit of being observant. Study human nature.

. . . Observe, and remember your observations.

Co-operation with the director and the other actors is a must.¹

These are the prime fundamentals in the actor's training. The author also explains, however, that the actor must have or develop an imagination, an acute ear, and the ability to express emotionally.²

In more explicit terms, Franklin notes numerous steps in preparing for and studying a role.

- (1) Re-read and study the entire play.
- (2) Determine the share that each character plays in developing the story and the plot.
- (3) Determine relationships among characters.
- (4) Discover all you can about your character--how he's treated by others, what he says, and what his background probably was.
- (5) Visualize your character--size, walk, voice, mannerisms, actions, and clothing.
- (6) Learn to know how your character will react to other characters and determine the characteristics appropriate to

your character.

- (7) Determine what will be appropriate for your character, when he is on the stage but has no lines.³

The author continues by explaining the importance of and the need for the determination of "builds." She explains that "many phrases and sentences have one or two words that are more important than others--key words that should have a little punch, a significant inflection, or more careful timing."⁴ Such phrases, sentences, pauses, and inflections may combine to build a climax. "There are many ways to build a climax--a low earnest voice, punctuated with telling pauses, can be far more impressive than a roaring voice. It is the actor's duty to study his play, to find the 'builds' that are in the writing, and then to enhance these with his delivery."⁵

Closely associated with the area of "builds" is the matter of "pace." Expounding on this the author notes that "the length of time between phrases varies," and in the preparation of phrasing or in the determining of pacing many things control it; such as, the size of the room, the importance of the thought, and the personality and mood of the character."⁶ Finally concerning "pace," the author deals with "cues" which she proposes may be picked up with words, action, and emotional expression. "Cues," the author feels, should be memorized as if they were part of the actor's own lines.⁷

Finally in regard to preparation, the writer notes eight points given by the text to aid the actor in making a systematic study of his character:

- (1) From the author's material try to learn of your character's background.
- (2) Get acquainted with the author's other writings, his experiences, tastes, et cetera.
- (3) Recall people you have known that have some of your character's traits.
- (4) Discuss your character with the director.
- (5) Take on your character's speech, movement, and feelings.
- (6) Move through the action of the play while memorizing.
- (7) Keep remembering and applying the theory that outer action precedes and helps to build inner emotion.
- (8) Work with your props.⁸

Denis Diderot--The Paradox of Acting

Denis Diderot, perhaps the most renown initiator of the external method, notes in the text The Paradox of Acting, the general approach which should be taken in order that the desired outcome may result.

He who comes out from the wing without having his whole scheme of acting in his head, his whole part marked out, will all his life play the part of a beginner, or if endowed with intrepidity, self sufficiency, and spirit, he relies on his quickness of wit and the habit of his calling, he will bear you down with his fire and the intoxication of his emotions, and you will applaud him as an expert of painting might smile at a free sketch, where all was indicated and nothing marked. Take them for what they are worth, but do not compare them to a finished picture.⁹

From this observation it may be noted that the actor's preparation, Diderot contends, should be concerned with the careful and complete calculation of every thought, word, and action of the character.

Constant Coquelin--The Art of the Actor

Constant Coquelin deals briefly and indirectly with preparation in the text The Art of the Actor. It is proposed that "The existence of the actor must be dual. One part of him is the

performer, the instrumentalist; another the instrument to be played on. Number one conceives the character and number two realizes his person."¹⁰

Later in the text, Coquelin explains that it is the actor's responsibility to adhere to the original interpretation by the author of the script and not to try to transcend the character he plays and breathe in his own interpretation.¹¹

In other words, in the preparation of a character, the actor must on the one hand be aware of his two-part existence and prepare his characterization with this realization, and on the other hand the actor must not deviate from the author's interpretation of the script. Throughout the preparation these essential elements, according to Coquelin, should be kept in mind.¹²

Halliam Bosworth--Technique and Dramatic Art

Bosworth contends that--

The most important process of a character study is an intellectual one. . . . The study of the part is an intellectual process, since it has place in his thought, not his emotions. He practices the physical or mechanical elements of his performance at rehearsals and builds the intellectual and emotion structure thereon.¹³

An insight into the general overall method of preparation needed by the actor is found in the following statement by

Bosworth:

The actor should endeavor to grow in an understanding of human psychology, human motives, and human virtues and feelings. There is much necessity in his work for interpretation of human motives and impulses. There are times when he must inquire of himself, what would the person do in this case. When trying to determine the motives of the character he is

studying he may ask himself, what would I do in a similar situation. His solution will be correct only in so far as he has approximated a correct understanding of human virtues, feelings, and motives.¹⁴

When an actor begins to study and prepare for his part, Bosworth says he should read the entire play and try to gain a conception of his character's relation to the story.¹⁵ After the actor knows what his character's motives are, and what his character's relation is to the other characters in the story, he must then decide upon what characterization he will give his part.¹⁶

The texts of Franklin, Diderot, Coquelin, and Bosworth, in that order, have noted the importance and methods of preparation in the development of a character.

Action

Action and its role in character development is notably discussed by two texts.

Halliam Bosworth--Technique in Dramatic Art

Various contentions concerning action are made throughout the text. Initially it is proposed that--"Whatever the actor has to do he should anticipate with exactness so that when the time comes to do it he is ready and can do it in a definite positive way."¹⁷

The text explains various techniques for correctly executing specific actions. For example: "The perfect physical

technique of turning to the right would be to turn the eyes, head, and shoulders to the right and to start off with the right, not the left, foot."¹⁸

In regard to the importance of magnification of action in the theatre the author explains that through practice and experience the actor must learn how to exaggerate gesture, action, and pitch of the tone to the proper degree, so that all the audience can be reached.¹⁹ The author, however, warns against the overuse of gesture.²⁰ Further principles of gesture execution are given:

Physical reaction to feeling is expressed through the solar plexus and travels outward along the limbs to the extremities. When a physical impulse has been properly started from the solar plexus, and sufficient impetus has been given to carrying it the full distance, it travels all the way to the extremities and a correct gesture is made.²¹

The text continues to explain the proper techniques for externally producing specific gestures. For example, an actor may express finality by swinging one or both arms downward, palms toward the floor.²²

The author next treats the matter of "suiting the action to the word." The following principle concerning this is proposed:

At times the action must be simultaneous with the word which it is meant to illustrate, as when a person says, "I am going," he starts to go as he speaks the words. At other times action may precede the words, and still other times it may follow. Therefore, suiting the action to the word includes all of these three methods of treatment. Whether action shall precede, shall follow, or shall be simultaneous with the words to which it belongs, depends upon the nature of the impulse which creates it.²³

Bosworth's final consideration of this area comes under the subheading which he chooses to call "Action and Distraction."

Here he explains that action for embellishment purposes must not distract attention from the main point of emphasis whether it be the actor's own lines or the lines and actions of the other characters. The actor must determine what action serves to embellish and what action merely thwarts the desired effects.²⁴

Miriam Franklin--Rehearsal

Miriam Franklin considers action under different sub-headings. First regarding stage "Business and Movement," it is proposed that there should be no movement on the stage without a purpose.²⁵ She continues to explain that "the director may insert movement to satisfy the mood, or to reveal feelings, as anxiety, or excitement, or trepidation. He may use it to establish atmosphere."²⁶ It is explained that there are two kinds of stage business--definite and indefinite. "Definite business is that which is suggested by the lines themselves."²⁷ Indefinite business is for the purpose of aiding characterization, creating atmosphere, or merely embellishment.²⁸

Concerning "The Language of Action" the text contends that "bodily action is the basic substance which goes into making dramatic production and the members of the audience need to see all the action in order to satisfy their strong dramatic urges."²⁹ In more specific relation to the actor it is explained that "hand and body action stimulate inner feeling which in turn generates the impulse for movement. Then the body begins to respond of its own volition."³⁰

Concerning the role of action in expressing specific feelings the author notes specific examples. "A person's state of mind can be shown in his feet. . . . Nervousness may cause one to move about with short aimless steps."³¹

Finally, in regard to action, Franklin notes specific techniques for executing specific hand gestures for a specific purpose. For example: "A hand gesture is emphatic when the actor executes the gesture up to the strongest point, and then holds the position."³²

The texts of Bosworth and Franklin have discussed the functions of action and various techniques for executing actions.

Emotion

The subject of emotion is treated most extensively by the text of Miriam Franklin, however other texts also note the subject with relation to character development.

Miriam Franklin--Rehearsal

Early in the text, "Emotional Recall" is dealt with. The author explains that by thinking through a situation in which you had a similar emotional reaction to that of your character's, it may help you to depict feelings of your character which you have never experienced. "As you work on your part, try to recall your own emotional experiences that will help you understand the character's actions."³³

Concerning the projection of emotions, the author proposes the following:

Emotions are shown in many ways: eye expression, words, turns, and mannerisms will all tell the audience that you feel joy, excitement, embarrassment, fear, or hope. . . . The face is most accurate in showing feelings. Slight changes around the eyes, mouth, and jaw register emotions that the audience can grasp quickly. You must magnify these muscular changes in order to point-up the emotions of your character.³⁴

Concerning the actual experiencing of emotions the author contends that emotions need not necessarily be experienced in order to be expressed clearly.

To portray an emotion in a play does not necessarily mean that the actor should live the part. The theatre wants no man in the white heat of anger, no grief stricken woman, no passionate murderer among its players. These emotions are expressed for the theatre, but not experienced for it.

The good actor is able to show emotional tension without taxing his own feelings unduly, and with a minimum of exertion on his part.³⁵

Later in the text Franklin explains the necessity of the actor to be able to adjust his emotions on the stage. She contends that the actor must learn to adapt and adjust his emotions to his character, be able to change quickly from one emotion to another, and be able to express two widely different emotions simultaneously.³⁶

Next the importance of imagery in producing emotion is noted. Emotions, the author contends, are stirred by the imagery in the play and since every player is striving to project to members of the audience the right sympathetic emotions, the study of imagery is of immeasurable aid in the work of the student actor.³⁷ For projecting this imagery the author notes: "Every image can be made vivid with vocalized feeling."³⁸

The remaining portion of the text dealing with emotions is concerned primarily with the aspects of and specific techniques for externally executing specific emotions. Happiness, it is explained, has many external signs such as bright eyes, smiles, light steps, and the like, and laughter demands the action of the diaphragm. For the execution of laughter the author explains: "Begin by coughing ha-ha-ha, slowly at first and then faster until you are out of breath, draw a fast deep breath and continue the coughing."³⁹ This should be repeated until natural laughing results. Anger may be simulated by breathing in different ways. For example: "Sharp inhalations and forceful exhalations often accompany the growth of anger."⁴⁰ Many other principles are given for similar pleasant and unpleasant emotions.

Finally, Franklin gives a principle which is general and yet quite inclusive in the area of emotions.

If the actor feels only the inner reaction he is not acting the emotion for the audience. Just feeling the emotion is not enough; he must show it. The greater the intensity of the anger (the emotion), the more physical strain, and visible restraint of that strain, there will be in its expression.⁴¹

Halliam Bosworth--Technique in Dramatic Art

Bosworth is brief and concise in dealing with emotion. The following principles proposed by the author give a basic insight into his beliefs concerning the subject:

It is good practice for the actor just before he enters upon a scene to settle himself upon the mood which he shall carry on with him. While waiting outside for his cue he can think

of what his mood is to be, whether of joy, sadness, or any other emotion, and thus he can be fully pervaded with it when he enters.⁴²

"The actor must interpret from the line, the mood or emotion he should express. He must also, of course, select the right reading in order to bring out the proper sense."⁴³

"During his study the actor should think out his technique, always forming a mental picture of himself in the act of expressing the emotions and performing the mechanical business of his conception."⁴⁴

Constant Coquelin--The Art of the Actor

Coquelin is even more concise and direct in his treatment of emotion. "The truth according to my mind is that in order to call forth emotion we ourselves must not feel it; and that the actor must in all circumstances remain the absolute master of himself, and leave nothing to chance."⁴⁵

The texts of Franklin, Bosworth, and Coquelin have treated material dealing with the role of emotion in character development. Techniques for executing emotions were discussed.

Feeling

The importance of feeling in the external method of character development is noted by various texts.

Denis Diderot--The Paradox of Acting

The Paradox of Acting emphasizes the unimportance of feeling to the actor's method.

At the very moment when he (the actor) touches your heart he is listening to his own voice; his talent depends not, as you think, upon feeling, but upon rendering so exactly the outward signs of feeling, that you will fall into the trap. He has learnt before a mirror every particle of his despair.⁴⁵

Diderot later in the text explains the pitfalls of some beginners. "If the young beginner is still far from perfect, it is because he is too much of a novice to avoid feeling."⁴⁷ The author exemplifies this point by explaining that such an actor has not removed himself from the narrow limits which his natural sensibility has imposed on him.⁴⁸

In the closing paragraph of his text, Diderot inclusively explains his principle regarding feeling.

Do not people talk in society of a man being a good actor? They do not mean that he feels, but that he excels in simulating though he feels nothing--a part much more difficult than that of the actor; for the man of the world has to find dialogue besides, and to fulfill two functions, the poet's and the actor's. The poet on the stage may be more clever than the actor of private life, but is it to be believed that an actor on the stage can be deeper, cleverer, in feigning joy, sadness, sensibility, admiration, hate and tenderness, than an old courtier?⁴⁹

Miriam Franklin--Rehearsal

Franklin contends that--"We human beings often build our inner reactions as we take on the outer expression of the emotion."⁵⁰ Continuing along this line, the author subscribes to the James Lange theory which in essence proposes the principle that action is the

cue for passion. In other words, the actor "puts on the outward muscle movements with words, smiles, scowls, muscular tension, dress, actions, and atmosphere; the inner feeling is built up as a result."⁵¹

Constant Coquelin--The Art of the Actor

In the appendix of Coquelin's text The Art of the Actor a distinct line of difference is found between Henry Irving's and Coquelin's beliefs regarding feeling. "Irving contended that the actor felt, and Coquelin that the actor only simulated feeling."⁵² From this excerpt a basic insight into Coquelin's contention concerning feeling can be seen.

The texts of Diderot, Franklin, and Coquelin have noted the unimportance of real feeling for the expression of believable feeling.

Seeming and Being

The subject of seeming and being is concerned with the unimportance of being and the importance of seeming to be another person on the stage.

Miriam Franklin--Rehearsal

The text Rehearsal notes sufficient external techniques which exemplify that it is concerned with the actor's ability to "seem to be." For example, the eye and face are noted as vehicles by which the actor can communicate a state of seeming rather than

actually being. "You must use your brow to show feelings."⁵³

Concerning the process of seeming to think on stage the following technique is given. "When a person thinks hard, he often stares into space or twists his fingers or sits fixedly with knitted eyebrows."⁵⁴ Further exemplification of the use of the eyes in perpetrating a sense of illusion is given. "The movement of the eyes can be made to suggest either secrecy or listening to something."⁵⁵

Concerning the importance of seeming or being, or as the author puts it, "Pointers on Projecting," Franklin says that--

Although he (the actor) seems to be talking, feeling, and gesturing for his associates on the stage, he is really not concerned with them, but rather with those in the darkened house, back to the very last row. . . . Learn to throw your voice for those in the back rows, gesture with full arm or forearm instead of fingers or hand, bring out final consonants in syllables, speak precisely, enlarge your facial expressions and small muscular movements of the body, and emphasize your outward displays of emotions; all these aid in pointing-up.⁵⁶

Based on the above principles and techniques it is seen that the author's principal concern is with "seeming to be" in order to produce an illusion rather than "being" in order to produce a reality.

Halliam Bosworth--Technique in Dramatic Art

"The actor says nothing and does nothing in private life in the same way as on the stage: it is a different world."⁵⁷ In other words, Bosworth proposes that the actor's life on the stage is one of seeming not being and that his purpose is to communicate an illusion. Further support for this contention is shown in the

following statement:

It is when the actors are worn out with constant rehearsals, are what we call used up, that progress is surprising. From this moment each identifies himself with his part; and it is at the end of this hard work that the performances begin and go on for six months on end while the sovereign and his subjects enjoy the high pleasure that can be obtained from a stage illusion.⁵⁸

In other words, the actor on the stage is seeming not being; he is presenting only an illusion.

Lorenz Petersen--Psychology of Acting

In the text Psychology of Acting the actor Talma is quoted as saying: "Only that is true on the stage which is untrue in life."⁵⁹ Perpetrating a view similar to his external forerunners, Petersen proposes that "the actor has to afford the audience an artistic pleasure in the illusionary sense."⁶⁰ Once again, the emphasis is on seeming rather than being.

Constant Coquelin--The Art of the Actor

Constant Coquelin notes that the actor "may have the appearance of beauty and draw all hearts without actually possessing it (beauty). We should be wrong to believe that no really superior performance exists except those which realise the absolute conformity between the actor and his part."⁶¹

In regard to the use of the eyes as a vehicle of communicating illusion Coquelin says that "the eyes must always take part in the action, but they can seem to listen without betraying the fact."⁶²

Concerning the total objectivity required of the actor the author explains that the actor must always be able to see what he is doing and judge himself. He must never experience the sentiments he is expressing.⁶³ "Art, I repeat it, is not identification but representation. Thus the famous axiom, 'if thou wouldst make me weep, weep then thyself,' is not therefore applicable to the actor."⁶⁴ Again the author emphasizes verisimilitude over reality.

The texts of Franklin, Bosworth, Petersen, and Coquelin have treated the subject of seeming and being, and have emphasized the importance of illusion rather than reality in character development.

Imitation

The subject of imitation is of notable importance in external character development and is treated by several texts.

Denis Diderot--The Paradox of Acting

In The Paradox of Acting Diderot notes that quality which is above all necessary to a great actor.

He must have in himself an unmoved and disinterested onlooker. He must have, consequently, penetration and no sensibility; the art of mimicking everything, or, which comes to the same thing, the same aptitude for every sort of character and part.⁶⁵

Not only is this a principal contention of the Diderot theory but it also illuminates his views concerning the importance of

imitation or "mimicking" in acting. He continues to exemplify this contention:

The broken voice, the half uttered words, the stifled or prolonged notes of agony, the trembling limbs, the fainting, the bursts of fury--all this is pure mimicry, lessons carefully learned, the grimacing of sorrow, the magnificent aping which the actor remembers long after his first study of it, of which he was perfectly conscious when he first put it before the public, and which leaves him, luckily for the poet, the spectator, and himself, a full freedom of mind.⁶⁶

As the painter's portrait is merely an imitation of the person's likeness so is the actor's portrayal merely an imitation of the real character. "Your picture, your acting, are mere portraits of individuals far below the general idea traced by the poet and the ideal type of which I hope to have a representation."⁶⁷

Concerning the nature of the lack of sensibility needed by the actor Diderot explains that it is "the faculty of knowing and imitating all natures."⁶⁸ It is also the "imagining of a mighty shape and copying it or imitating it with genius."⁶⁹

Concerning the process of becoming someone else on the stage the author expresses his belief that--

One is one's self by nature; one becomes someone else by imitation; the heart one is supposed to have is not the heart one has. What, then, is the true talent? That of knowing well the outward symptoms of the soul we borrow, of addressing ourselves to the sensations of those who hear and see us, of deceiving them by the imitation of these symptoms, by an imitation which aggrandizes everything in their imagination, and which becomes the measure of their judgment; for it is impossible otherwise to appreciate that which passes inside us. And after all, what does it matter to us whether they feel or do not feel, so long as we know nothing about it? He, then, who best knows and best renders, after the best conceived ideal type, these outward signs, is the greatest actor.⁷⁰

Finally, the author notes that "what passion itself fails to do, passion well imitated accomplishes."⁷¹

Halliam Bosworth--Technique in Dramatic Art

"It is well to try to visualize some famous actor in the role one is studying and try to act it as he would."⁷² Bosworth continues to express his views on imitation by proposing that "art is merely an imitation of nature; and an imitation can never be as perfect as the thing from which it is copied."⁷³ Although Bosworth recognizes that the actor's imitation is not perfect he proposes that "what we call the perfection of art can only be the nearest approach to actual perfection that is possible for imitative expression to attain."⁷⁴

Lorenz Petersen--Psychology of Acting

Lorenz Petersen in Psychology of Acting notes indirectly that the actor imitates that which he has been told or shown. "His work of art does not spring directly from his own imagination, but rather in his creative work he has to adapt himself to the directions which have been given."⁷⁵

Constant Coquelin--The Art of the Actor

Coquelin explains the role of the actor in assuming his character.

When the actor has a portrait to paint--that is to say, a part to study--he must first, by a careful and repeated reading of the whole play, steep himself in the intentions of the author, disentangle the importance and the reality of the character,

realize his plan of action in the plot, see him, in a word, as he must be, then, he has obtained his model. Now like the painter he realizes every feature and fixes the likeness not on canvas, but on himself. . . . He pictures Tartuffe in a certain gait and adopts it.⁷⁶

Coquelin explains that the mind of the actor must arrive at a conception of the character and then the body of the actor must reproduce or imitate this conception.⁷⁷

The texts of Diderot, Bosworth, Petersen, and Coquelin, in that order, have noted the importance of imitation in external character development.

Nature

Three of the texts make brief mention of the use of nature in the creation of characterizations.

Denis Diderot--The Paradox of Acting

Diderot notes that "the actor who plays from thought, from study of human nature, from constant imitation of some ideal type, from imagination, from memory, will be one and the same at all performances, will be always at his best mark."⁷⁸ The author believes that "to go one line below the simplicity of nature" can result in "insipid, awkward, and detestable" acting.⁷⁹

Halliam Bosworth--Technique in Dramatic Art

Bosworth says that "the art of acting cannot find its most perfect expression without the study of human nature and the technical methods of expressing it."⁸⁰

Constant Coquelin--The Art of the Actor

Coquelin emphasizes the importance of re-creating from nature.

I do not question the art of re-creating from nature herself those individual peculiarities which unconsciously betray the inner man; on the contrary, it is one of the gifts of the actor to realize and reproduce in a flash everything of the kind which can be made effective in the theatre.⁸¹

The texts of Diderot, Bosworth, and Coquelin have briefly noted the use of nature as an aid in characterization.

Technical Skills (Style)

The following are a number of those external elements, such as voice, diction, articulation, pauses, projection, and inflection, which, although worthy of note, do not accurately fit into the other main areas of analysis.

Halliam Bosworth--Technique in Dramatic Art

Bosworth notes under the heading "The Law of Attention," that where the theatre is unlike real life, artificial means must be used to fill in that deficiency.⁸² For example, "the actor who is supposed to listen, must seem to do so. Attention on the part of the actors telegraphs to the audience that their attention also must be focused on the speaker."⁸³

Under another heading "Keeping the Eye on the Ball" the author notes that the position and attitude of the actor must be sustained until his line has been completely delivered and its

effect is registered upon the audience.⁸⁴

The text moves on to expound the principle that--

A performance in drama must be spaced with judicious pauses. A dramatic entertainment is made up of words and actions, with accompanying spaces between the words, between the words and actions, and between the actions. In many instances the pause presents an emotion which the actor seems to feel rather than outwardly expresses.⁸⁵

The author warns the actor against the excessive elongation of pauses. "A pause often holds the audience in a tension and the actor should not prolong the pause until the tension of the audience begins to flag."⁸⁶ The reason for this, explains the author, is that a space or a hole will occur in the dramatic texture.⁸⁷ In his final concern with the pause Bosworth emphasizes that a "pause should have purpose and reason and the actor should make its meaning and significance plain."⁸⁸

Bosworth explains under the heading "Lights and Shade" that this refers to the differences in moods, races, nationalities, inflections, and emotions which must be noted by the actor in determining his character.⁸⁹ More generally speaking the author says that "light and shade can be termed variety in the art of acting."⁹⁰ It is emphasized that the actor must constantly be aware of the great variety and existence of light and shade in developing his character and that "the principle is not only a contrast between comedy and serious emotion, but a contrast as well in the methods of expression, of any mood, whether of comedy or drama."⁹¹ The actor must thoroughly weigh and consider each line under the supervision of the director, so that he will give its full value in expression.

Failing to give adequate thought to a performance will result in lack of sufficient light and shade.⁹²

Finally, concerning style, Bosworth gives his definitions of the perfect or ideal actor, and within this definition many of the external elements can be observed. "The rare artist would have a beautifully modulated voice, rich in tone, and in which all the expressions of love and romance could be found. His diction and elocution would be faultless."⁹³

Miriam Franklin--Rehearsal

In regard to the techniques for projecting lines Miriam Franklin in Rehearsal notes: "Speak as though talking to those in the last row. . . . Keep up and loud the last four words of each speech. . . . Clip your words short."⁹⁴

Franklin proposes specific techniques for projecting thoughts and ideas to the audience:

- (1) change in volume
- (2) change in energy
- (3) change in pitch
- (4) change in tempo
- (5) change in position.⁹⁵

Some of the techniques for "pointing-up" or projecting a character are given as follows:

- (1) Place a character in a position where he will stand out.
- (2) Strategically center the lights.
- (3) Clothe the character differently.
- (4) Have other characters focus on him.
- (5) Frame the character in a doorway, or on the stairs.⁹⁶

The author also notes the importance and uses of "The Purposeful Pause." "Deliberate pause is a hold in dialogue to allow

time to execute a piece of business, to appear to think, listen, write, or to wait for laughs."⁹⁷ "The dramatic pause may be used to force attention or to arouse emotions in the people watching the play. These emotions may be mild, such as enjoyment, expectancy, or disappointment, or they may be strong emotions."⁹⁸ The author notes that pauses may be categorized for use in different situations. The principle uses of the pause, it is explained, are to emphasize, to point up comedy, to create suspense, and to generate emotion.⁹⁹

Denis Diderot--The Paradox of Acting

Diderot in The Paradox of Acting asks the question, "What is truth on the stage?" He continues by answering it as follows: "It is the conforming of action, diction, face, voice, movement, and gesture to an ideal type invented by the poet and frequently enhanced by the player."¹⁰⁰

Constant Coquelin--The Art of the Actor

Constant Coquelin contends that the effect of the actor will fade and vanish "unless it is supplemented by diction, by characterization--in a word, by style."¹⁰¹

With regard to the stylistic importance of the voice to the actor the author makes emphatic mention.

The power of the vocal inflection is incalculable and all the visual effects in the world are nothing worth, when it comes to moving the hearts of an audience, in comparison to one cry uttered with true intensity of intonation.¹⁰²

Next with regard to articulation Coquelin is equally emphatic.

"It is on articulation that the actor must concentrate his first

effort; here is at once the ABC and the highest achievement of our art."¹⁰³ The author sums up his views on articulation as follows:

We must not talk as we talk every day, we must speak with truth and naturalness. For speaking is in a certain sense talking,-- never must it mean chanting--but it implies giving to the phrases and to essential words their true value, here with the lightness of a feather, there, on the contrary, with the whole weight of a vocal inflection; distributing the planes of speech, its reliefs, its light and shadows, modeling our utterance.¹⁰⁴

Coquelin explains with regard to good and rhythmic diction that "it gives to the baldest prose a kind of poetry, which at the end of a passage seldom fails to call out applause."¹⁰⁵ In summary he suggests that "in articulation, in diction, in tone, draw out your character and make him visible even to the blind."¹⁰⁶

One final note by Coquelin is indeed pertinent: "Where style is wanting there is no art."¹⁰⁷

The texts of Bosworth, Franklin, Diderot, and Coquelin have noted a number of external skills which are important to the actor in characterization.

This chapter has analyzed subjects (arbitrarily named by the writer) in terms of the treatment by various texts. Within each of the subjects analyzed, the principal statements and ideas of the texts have been noted.

FOOTNOTES

¹Miriam A. Franklin, Rehearsal (4th ed. rev.; Englewood Cliffs: Prentice Hall, Inc., 1963), p. 7.

²Ibid., p. 9.

³Ibid., p. 83.

⁴Ibid., p. 86.

⁵Ibid.

⁶Ibid., p. 120.

⁷Ibid., pp. 121-122.

⁸Ibid., p. 217.

⁹Denis Diderot, The Paradox of Acting, trans. W. H. Pollock (New York: Hill and Wang, Inc, 1957), p. 64.

¹⁰Constant Coquelin, The Art of the Actor, trans. Elsie Fogerty (London: Henderson and Spalding L. T. D., 1932), p. 31.

¹¹Ibid., pp. 49-54.

¹²Ibid., pp. 31 and 54.

¹³Halliam Bosworth, Technique in Dramatic Art (New York: The Macmillan Co., 1934), p. 246.

¹⁴Ibid., p. 247.

¹⁵Ibid., p. 249.

¹⁶Ibid., p. 250.

¹⁷Ibid., p. 25.

¹⁸Ibid., p. 26.

¹⁹Ibid., p. 64.

²⁰Ibid., p. 95.

²¹Ibid., p. 97.

- ²²Ibid., p. 101.
- ²³Ibid., p. 167.
- ²⁴Ibid., pp. 262-263.
- ²⁵Franklin, p. 15.
- ²⁶Ibid.
- ²⁷Ibid., p. 25.
- ²⁸Ibid., p. 26.
- ²⁹Ibid., p. 44.
- ³⁰Ibid., p. 47.
- ³¹Ibid.
- ³²Ibid., p. 48.
- ³³Ibid., p. 9.
- ³⁴Ibid., p. 158.
- ³⁵Ibid., p. 175.
- ³⁶Ibid., pp. 176-177.
- ³⁷Ibid., p. 178.
- ³⁸Ibid.
- ³⁹Ibid., p. 180.
- ⁴⁰Ibid., p. 197.
- ⁴¹Ibid.
- ⁴²Bosworth, p. 254.
- ⁴³Ibid., p. 255.
- ⁴⁴Ibid., p. 256.
- ⁴⁵Coquelin, pp. 84-85.
- ⁴⁶Diderot, p. 19.

⁴⁷Ibid., p. 62.

⁴⁸Ibid.

⁴⁹Ibid., p. 71.

⁵⁰Franklin, p. 49.

⁵¹Ibid., p. 50.

⁵²Coquelin, p. 111.

⁵³Franklin, p. 62.

⁵⁴Ibid., p. 65.

⁵⁵Ibid., p. 68.

⁵⁶Ibid., p. 152.

⁵⁷Bosworth, p. 57.

⁵⁸Ibid., p. 58.

⁵⁹Lorenz K. Petersen, Psychology of Acting, trans. Sarah T. Barrows (Boston: Expression Co., 1935), p. 117.

⁶⁰Ibid., p. 120.

⁶¹Coquelin, pp. 62-63.

⁶²Ibid., p. 69.

⁶³Ibid., p. 71.

⁶⁴Ibid., p. 72.

⁶⁵Diderot, p. 14.

⁶⁶Ibid., p. 19.

⁶⁷Ibid., p. 40.

⁶⁸Ibid., p. 42.

⁶⁹Ibid., p. 43.

⁷⁰Ibid., p. 53.

⁷¹Ibid., p. 71.

- ⁷²Bosworth, p. 255.
⁷³Ibid., p. 331.
⁷⁴Ibid., p. 332.
⁷⁵Petersen, p. 111.
⁷⁶Coquelin, p. 33.
⁷⁷Ibid., p. 34.
⁷⁸Diderot, p. 15.
⁷⁹Ibid., p. 69.
⁸⁰Bosworth, p. 12.
⁸¹Coquelin, p. 40.
⁸²Bosworth, p. 66.
⁸³Ibid., p. 67.
⁸⁴Ibid., p. 68.
⁸⁵Ibid., pp. 129-130.
⁸⁶Ibid., p. 131.
⁸⁷Ibid.
⁸⁸Ibid., p. 143.
⁸⁹Ibid., p. 211.
⁹⁰Ibid.
⁹¹Ibid.
⁹²Ibid., p. 212.
⁹³Ibid., p. 333.
⁹⁴Franklin, p. 153.
⁹⁵Ibid., p. 155.
⁹⁶Ibid.

⁹⁷Ibid., p. 137.

⁹⁸Ibid., p. 139.

⁹⁹Ibid., pp. 130-141.

¹⁰⁰Diderot, p. 23.

¹⁰¹Coquelin, p. 39.

¹⁰²Ibid., p. 43.

¹⁰³Ibid., p. 44.

¹⁰⁴Ibid., p. 55.

¹⁰⁵Ibid., p. 57.

¹⁰⁶Ibid., p. 58.

¹⁰⁷Ibid., p. 46.

CHAPTER V

SYNTHESIS OF THE EXTERNAL METHOD

On the basis of the previous analysis, the following synthetic statements can be made concerning the external method of character development in acting.

Preparation

In the preparation of a character, the actor must carefully plan, beforehand, his entire time on the stage. Such preparation should include the determination of builds, climaxes, character relations and motivations, interpretation, phrasing, external mannerisms, and the character's background.

The preparatory process is fundamentally an intellectual one and the actor must implement or develop the attributes of concentration, observation, and co-operation to aid him in realizing, understanding, determining, and portraying the character.

Action

Every action on the stage must have purpose and there are numerous external techniques for executing specific actions so that the full import, purpose, and meaning of the movement can be correctly shown.

In many instances action on the stage must be exaggerated

so that the audience can receive the full impact of the dramatic impulse.

Miriam Franklin in Rehearsal contends that outer action may serve to stimulate inner feeling.¹

Emotion

Recalling past situations which elicited similar emotional responses may be helpful to the actor in depicting the emotion of his character, but the actor must not actually experience or feel the emotion during his portrayal of it. The actor must remain master of himself.

There are many specific external techniques which may be useful in representing the specific emotions of a character.

Feeling

Feeling itself is not important to the actor in character portrayal; but rather it is with the outer manifestations of this feeling that the actor should be concerned.

Miriam Franklin in Rehearsal contends that after the actor has executed the external manifestations of feeling, "inner feeling may be built up as a result."²

Seeming and Being

It is the actor's task in character portrayal to seem to be the character. Thus the actor represents his character to the

audience in an illusionary sense rather than a real one.

There are a number of physical or external techniques for presenting this verisimilitude to the audience.

Imitation

As the portrait painter strives to imitate the likeness of his model, so the actor seeks to imitate the likeness of the character he is to represent. For his model, the actor depends on the lines of the play, the intentions of the author, the directions of the director, his own imagination, and his observations of nature. Using these elements to build on, the actor proceeds to imitate the conception developed from them.

Nature

The study and observation of nature and its adaptation to the character being developed is of much value to the actor in his imitation and representation of another life.

Technical Skills (Style)

The correct execution of external style elements, such as vocal inflection, intonation, pauses, articulation, and diction are imperative and invaluable to the actor for enhancing his character and fully communicating it to the audience.

Each of the subjects included in the analysis of the

external method has also been included in the above synthesis. The synthetic statements under each subject comprise or encompass the general contentions and principles which were laid down by the various authors in the analysis.

FOOTNOTES

¹Although Miriam Franklin's contentions, with regard to action in character development, are for the most part similar to those of other exponents of the external method, Franklin differs in one sense. She proposes that the outer action of the actor may serve to stimulate inner feeling with regard to the character he is portraying. In other words, if the actor, when playing a sad scene, forces himself to cry, he will actually feel sad. The other external texts are not concerned with obtaining such feelings and consequently do not subscribe to this principle.

See pages 49-50 of Franklin's text Rehearsal.

²Miriam Franklin's text differs from the other external texts in that she contends inner feeling may result from executing the outer manifestations of that feeling. The other texts in the external group are relatively unconcerned with using actions as stimuli for internal feeling.

See pages 49-50 of Franklin's text Rehearsal.

CHAPTER VI

SUMMARY AND CONCLUSIONS

Summary

This study of the internal and external methods of character development in acting as exemplified by text books was divided into four major sections:

- (1) Analysis of the internal method
- (2) Synthesis of the internal method
- (3) Analysis of the external method
- (4) Synthesis of the external method.

Analysis of the Internal Method

This section analyzed subjects (arbitrarily named by the writer) in terms of several texts' treatment of them. Within each of the subjects analyzed, the principal statements and ideas of each of the texts have been noted by the writer.

The subjects analyzed for this method are as follows:

Preparation
 Action, Gesture, and Purpose
 Imagination
 Concentration
 Units, Objectives, and Motives (Guides for the Actor)
 Feeling a Sense of Truth
 Emotion
 Feeling and Sensibility
 Communion With and Adjusting or Relating To Other Actors
 Observation
 Impromptu Technique
 Technical Skills
 Characterization

The following text books were utilized for this method:

Boleslavsky, Richard. Acting--The First Six Lessons
 Bridge, William H. Actor in the Making
 Irving, Henry. The Drama
 McGraw, Charles. Acting is Believing
 Rockwood, Jerome. The Craftsman of Dionysus
 Stanislavsky, Constantin. An Actor Prepares

Synthesis of the Internal Method

This section has synthesized the material treated in the analysis. A series of generalized statements about each of the subjects analyzed was drawn. Each of the synthetic statements comprised the general propositions of each of the texts dealing with the subject.

Analysis of the External Method

This section analyzed subjects in the same manner as did the analysis of the internal method.

The subjects analyzed for this method are as follows:

Preparation
 Action
 Emotion
 Feeling
 Seeming and Being
 Imitation
 Nature
 Technical Skills (Style)

The following text books were utilized for this method:

Archer, William. Masks or Faces
 Bosworth, Halliam. Technique in Dramatic Art
 Coquelin, Constant. The Art of the Actor
 Diderot, Denis. The Paradox of Acting
 Franklin, Miriam. Rehearsal
 Petersen, Lorenz K. Psychology of Acting

Synthesis of the External Method

Similar to the synthesis of the internal method, this section also drew a series of generalized statements about each of the subjects analyzed. Again each of the synthetic statements comprised the general propositions of each of the texts dealing with the subject.

Conclusions

Based on the analysis-synthesis of the internal method it may be said that this approach to character development in acting is principally concerned with presenting the thoughts, words, and actions of a character which are the result of true inner belief and conviction on the part of the actor. It may also be said that the validity of this true belief and conviction depends to the greatest extent on the actor's ability to recall, adapt, and re-experience an emotion, sensation, or situation in his own past, which is analogous to the one being experienced by his character. Finally, it may be concluded that the actor's faculties of imagination, concentration, and observation are of prime importance in the execution of this method.

Based on the analysis-synthesis of the external method it may be said that this approach to character development in acting is principally concerned with representing the thoughts, words, and actions of a character by imitating the external manifestations, which result from the actor's intellectual understanding and

conception. For this intellectual understanding and conception it may be said that the actor depends to a large extent on the lines of the author, the directions of the director, and the actor's own imagination and observations. Finally, it may be concluded that for executing the simulated feeling and its external manifestations, the actor relies to a great extent on the technical skill elements of his art.

Recommendations for Further Study

Although this study has dealt exclusively with selected text books in its analysis of the two different methods of character development in acting, other studies dealing exclusively with magazine articles, personal interviews with authorities, and books containing various actors' views on character development might be valuable in ascertaining which, if either, of the methods are most readily subscribed to.

Another possibility for further investigation would be the study of various books, articles, and the like, for the purpose of determining whether or not the theories on character development in acting have changed (been modified or intensified) since writing was first begun on the subject.

Finally, it is strongly recommended that a study be undertaken for determining which of the methods of character development has the greatest and/or most desirable effect on audiences. It is suggested that possibly interviews and

experimentation would be of value in making such a study. The writer feels that such a study, if diligently approached, could be of much value to actors, directors, playwrights, and audiences as they continue to explore and enjoy the actors' world of make-believe.

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